

Geography and Public Participation in the Arts: Ten Metropolitan Regions

Lee Mizell

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Preface

This report was contracted by the National Endowment for the Arts (CO-96) to assess participation in the arts by geographic region using the 1982, 1992, and 2002 Surveys of Public Participation in the Arts. This report is the third of three in a series that describe geography and arts participation by census region, by state, and by metropolitan area. The findings of all three reports should prove useful to researchers, regional arts organizations, policy makers, and citizens interested in arts engagement in their communities.

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Executive Summary

This report examines arts participation in the ten largest metropolitan areas in the United States using data from the 2002 Survey of Public Participation in the Arts. These data indicate that, in general, these metropolitan regions tend to be more alike than different with respect to arts participation patterns. Analysis reveals that while statistically significant differences in live arts participation rates do exist between metropolitan regions, these differences occur in the minority of cases. For this reason, this report focuses on describing demographic characteristics, the arts landscape, arts participation rates, personal art creation rates, and arts education rates within regions.

Summary of findings about arts participation in all ten metropolitan areas

This document summarizes six categories of statistics: demographic data on each metropolitan area, a profile of the arts landscape, information on live arts attendance, data on media engagement in the arts, information on personal arts creation rates, and data on exposure to arts education. Major findings in each of the arts participation categories are reviewed here. Summary tables can be found in Appendix C.

Live arts attendance. The SPPA survey contains twelve questions about live arts participation. Respondents were asked whether they attended a live performance in any of the following categories: jazz, classical music, opera, ballet, non-ballet dance, musical plays, and plays. They were also asked if they visited historic sites, arts and crafts festivals, and/or art museums and galleries. Finally, respondents were queried about reading books, plays, poetry, novels, or short stories for pleasure.

Across all metropolitan areas a higher proportion of adults report participation in nonperformance arts. Specifically, approximately one-third of adults report visiting a museum or art gallery, a park or historical site, and/or an art festival or craft fair in the previous years. A smaller proportion of adults report attending performance-based live arts activities such as music concerts, dance events, or theatrical shows. Of performance-based activities, attending musical theater is consistently the most popular activity.

Media arts engagement. The SPPA also asked respondents about media arts engagement. Not everyone has the time or the means to attend a live arts performance. Instead, many adults participate in the arts through media by watching performances on television, listening to the radio, or listening to tapes, records, or CDs. In general, there is a higher interest level in listening to music on the radio than other forms of media arts such as watching operas, plays, musicals or other arts programming on TV.

While levels of engagement in media arts do reflect preferences for certain art forms, they are also likely to reflect availability of programming. This is true for all Consolidated Metropolitan Statistical Areas (CMSAs). Whereas finding classical music or jazz to listen

to on the radio might be relatively easy, finding a radio program that broadcasts musicals is likely to be much more difficult. The same is true for television programming. In the 1990s, the top three networks (ABC, CBS, and NBC) aired a combined average of seven hours of arts-and-culture coverage per year. This translates to a three-network-average of 30 seconds per newscast. When the arts were reported on, 70 percent of the programming focused on music, television, and movies; visual arts, performing arts, and publishing received less than 30 percent of the arts-spotlight. Of the ten top music stories of the decade, none were about jazz or classical music.¹

Personal arts creation. The SPPA also queried adults about the types of arts that they create. Personal engagement in the arts offers adults the opportunity to gain exposure to different arts forms and express their own creativity. A large percentage of the adult population in each CMSA engages in some form of arts creation. Participation rates range from 34 percent (Boston-Worcester-Lawrence) to 48 percent (Washington, DC-Baltimore). In each metropolitan area, textile arts and photography are the most popular. The popularity of these forms of arts creation may be partially attributable to their accessibility. By contrast, engagement in playing jazz or classical music, singing opera, acting, and dancing ballet is low. In this case, low participation rates may also be related to accessibility. These forms of arts creation often require specialized training and the availability of structured outlets for participation.

Arts education. Finally, the SPPA asked respondents if they have ever been exposed to eight types of formal arts education: music, visual arts, acting, ballet, other dance, creative writing, art appreciation, and music appreciation. Overall, a substantial proportion of adults in each metro area report exposure to at least one form of arts education. The greater Washington, DC-Baltimore region stands out with particularly high rates of exposure. Across all CMSAs, a higher percentage of adults report taking music lessons than any other form of arts education. Discussed in the text is the finding that the overwhelming majority of adults report that their arts education experiences occurred during their youth, and in many cases they occurred in a school environment. Given the positive relationship identified between arts education and arts participation, this suggests that strengthening formal arts education in a given region could have a positive impact on both live arts attendance and arts creation.

In addition to demographics, the “arts scene” in each region affects arts participation. Availability and affordability are important for arts participation. While affordability was not examined in this report, availability – as measured by the number of artists, cultural nonprofits, and core arts entities in a region – varies from region to region. The Boston-Worcester-Lawrence CMSA contains the largest number of cultural nonprofits per one million residents (274), although greater New York CMSA contains the largest number of cultural organizations overall (5,008). At the other end of the spectrum, Houston-Galveston-Brazoria has the fewest number of cultural nonprofits overall (563), while the

¹ Szanto, A. and Tyndall, A. “Television and the Arts: Network News Coverage of Arts and Culture in the 1990s,” National Arts Journalism Program, Columbia University, 2000. p. 11, 14, 16.

greater Detroit area contains the fewest organizations per million residents (119). Examining the arts community more narrowly, the greater San Francisco area boasts the greatest number of core arts entities per million residents (80), while the New York-Northern New Jersey-Long Island CMSA is home to the greatest number of arts-specific entities overall (1,554). Houston-Galveston-Brazoria has both the fewest core art entities overall (157) and the fewest entities per one million residents (34). While most regions experienced an increase or no change in artists as a percentage of the local labor force from 1990 to 2000, Detroit-Ann Arbor-Flint experienced a slight decline. Analysis shows that these measures of arts availability do not fully explain variations in arts participation. Other local characteristics are key to understanding participation rates within regions.

Summary of regional findings

Boston-Worcester-Lawrence

Demographics. With 5.8 million residents, the greater Boston CMSA is among the smaller metropolitan areas profiled in this report. The greater Boston region's population is less diverse in terms of race and ethnicity than the nation overall. At the same time, the adult population is better educated, boasts higher household income, and lower poverty rates than the national average.

Arts landscape. The approximately 53,000 artists that call the greater Boston region home constitute 1.8 percent of the overall labor force. Fortunately for these artists, this metro region leads the nation with regard to number of cultural nonprofits per million residents. According to data from the National Center for Charitable Statistics, the Boston-Worcester-Lawrence area contained 1,593 cultural nonprofits, or 274 cultural nonprofits per million residents, the greatest number of organizations per million residents of all the CMSAs profiled in this report. Looking at the subset of organizations that engage in arts as their core activity, Unified Database of Arts Organizations (UDAO) data indicate that in 2000, there were approximately 394 such organizations in the greater Boston area.

Live arts. Across all metropolitan areas, nonperformance activities tend to draw the largest number of participants. Visits to museums or art galleries, parks or historic sites, and/or craft fairs all attract over one-third of area adults, with between 1.4 and 1.5 million patrons each year. Attending musical plays is the most popular form of performance engagement in the greater Boston region. Overall, live arts participation rates in Boston do not differ significantly from national averages.

Media arts. Among adults in the Boston CMSA, the most popular media arts activity is listening to classical music on the radio (28%). The least popular media arts activity is listening to musicals on the radio (2%). When watching arts programs, adults in the region primarily enjoy general arts programs (22%), followed by jazz programs (18%), and classical music programs (17%).

Arts creation. Over one-third of adults in the Boston-Worcester-Lawrence area do some form of arts creation. The highest participation rate exists for the textile arts of weaving, crocheting, quilting, and sewing (13%). A similar percent of adults also enjoy photography and making videotaped movies (12%). Other forms of arts creation are less popular.

Arts education. Overall, approximately 40 percent of the adult population in the greater Boston region has had some exposure to arts education. More than any other form of arts education, adults in the region have had exposure to music lessons (31%). This is true across all CMSAs.

Chicago-Gary-Kenosha

Demographics. Chicago-Gary-Kenosha is the third most populous metropolitan area in the country. Compared to the nation, the region boasts slightly more racial and ethnic diversity, and slightly higher educational attainment. While the median household income in the greater Chicago area exceeded that of the nation in 2000, the unemployment rate was on par with the rest of the country.

Arts landscape. In 2000, over 72,000 greater Chicago area residents reported arts as their primary occupation, accounting for 1.7 percent of the region's labor force. Where do they work? Data from the National Center for Charitable Statistics indicate that the greater Chicago CMSA contains 1,313 nonprofit organizations in the areas of arts, culture, and humanities. Examining data on the subset of core arts entities reveals approximately 407 in the metro region. With so many local arts organizations, it comes as no surprise that Chicago boasts the highest level of spending on entertainment fees and admissions of any Metropolitan Statistical Area (MSA).

Live arts. Attending musicals is the most popular form of live performance participation in the greater Chicago region, followed by attendance at live plays. However, non-performance activities tend to draw the largest audiences. The most popular of these activities is attending craft fairs or art festivals. Overall, live arts attendance in greater Chicago is similar to the national average in all but four categories. Specifically, in 2002, a greater percentage of adults attended jazz events or plays, visited art museums and galleries, and visited craft fairs in the metropolitan area than did adults nationwide.

Media arts. The most notable aspect of media arts participation in greater Chicago is adults' affinity for jazz. All three categories relating to jazz music (viewing, listening on the radio, and listening to recordings) register engagement rates that are higher the national averages. With its historical connection to the evolution of jazz, perhaps this is no surprise. Also popular are listening to classical music on the radio and watching general arts programs on television, VCR, or DVD (both at about 25%).

Arts creation. Thirty-eight percent of adults in this CMSA engage in some form of arts creation. As is the case in other CMSAs, textile arts and photography are among the

most popular activities (practiced by 12% and 11% of adults, respectively). Other arts creation rates range from nearly zero (dancing ballet) to eight percent (visual arts and buying art).

Arts education. Rates of exposure to arts education in Chicago-Gary-Kenosha are slightly lower than the national average, with approximately 42 percent of adults having been exposed to art instruction at one time. Slightly less than one-third have had music lessons at some point in their lives. Between 11 and 18 percent of adults report exposure to: visual arts, non-ballet dance, creative writing, art appreciation, and music appreciation.

Dallas-Fort Worth

Demographics. In the past decade, the ethnic make-up of the Dallas-Fort Worth CMSA has changed dramatically. By 2000, 60 percent more Hispanics were living in the metro region than in the past, while the percentage of Whites in the area had decreased by eight percent. In general, the greater Dallas CMSA is on par with the nation in terms of the educational attainment rates, unemployment rates, and poverty rates. The region's median household income slightly exceeds that of the nation.

Arts landscape. In 2000, the approximately 38,000 artists that called the Dallas-Forth Worth area their home constituted 1.5 percent of the local labor force. In the same year, the metro region contained 654 nonprofits registered in the fields of arts, culture, and humanities. Defining the arts community more narrowly, data indicate there were 189 "core arts entities" in 2000. This translates to 36 arts-focused entities per million residents, the second fewest number of organizations per million residents of the ten metropolitan areas. Greater Dallas residents are among the lowest spenders on entertainment in the U.S.

Live arts. Fifty-eight percent of adults in Dallas-Forth Worth attend some form of live arts each year. The most popular categories are visits to parks/historic sites, art/craft fairs, and museums/art galleries. Each activity appeals to approximately one-third of adults. Among the categories of performing arts, attending musicals is the most popular. In general, attendance at live arts in Greater Dallas is on par with the nation overall.

Media arts. In the Dallas-Fort Worth area a large percentage of adults enjoy listening to the music on the radio. However, the most popular media arts activity in the region is watching general arts programs on TV, VCR, or DVD. Approximately one-third of all adults in the Dallas-Fort Worth area do so at least once a year.

Arts creation. Over 40 percent of adults in the Dallas-Fort Worth area create some type of art. In every arts creation category, local engagement rates are similar to the national average. Between 11 and 16 percent of adults write creatively, paint, draw or sculpt, make photographs or movies, or do some form of textile arts. At the other end of the spectrum, one or two percent play jazz or classical music, sing opera or musicals, act or dance ballet.

Arts education. Exposure to arts education in Dallas-Forth Worth is high. Sixty percent of adults report exposure to some form of arts instruction. Music lessons are the most common category of education (40%). Arts exposure in other categories is higher as well. Participation in visual arts classes (25%) stands out. Also notable are the double-digit participation rates in acting classes (12%) and ballet classes (11%). For most CMSAs, the estimated participation rates for these forms of art education are in the single digits.

Detroit-Ann Arbor-Flint

Demographics. Approximately 5.5 million residents call the greater Detroit area home. This metropolitan area stands out as being notably less ethnically diverse than the other regions profiled in this report. Specifically, Hispanics constitute a smaller percentage of the overall population in greater Detroit than any other CMSA. Additionally, a smaller percentage of greater Detroit adults possess a bachelor's degree or more as compared to the other metropolitan regions except in the greater Los Angeles CMSA. Like most metropolitan areas, the median household income in the region in 2000 exceeded that of the nation overall.

Arts landscape. In 2000, over 33,000 artists resided in the Detroit metro region, making up 1.3 percent of the regional labor force, a slight decline from 1990. Greater Detroit was the only one of the ten metropolitan areas to experience such a decline. The Detroit-Ann Arbor-Flint CMSA does not fair better with regard to number of arts organizations. The metro region has the fewest number of cultural nonprofits per million residents (119) and the third fewest number of core arts entities per million residents (41).

Live arts. Like most CMSAs, musical plays are the most attended form of live arts performance in the greater Detroit metro region. However, what stands out in this region is the notably high rate of attendance at non-ballet dance events (11%). With respect to non-performance activities, attending arts and crafts fairs are particularly popular, with approximately 1.8 million adults (or 44 percent of the population) stopping by.

Media arts. Jazz is big in the Detroit-Ann Arbor-Flint area. The region has the distinction of having the highest percentage of adults in any CMSA who listen to jazz on the radio (37%). Adults in the area also enjoy watching other programs on the arts on television, VCR or DVD (28%), and classical music generally.

Arts creation. The Detroit-Ann Arbor-Flint area has one of the highest arts creation rates (46%) of any of the CMSAs in this analysis. The region exhibits relatively high rates of engagement in textile arts (19%), creative writing (12%), craftwork (10%), and art collecting (9%). Approximately five percent of adults sing in groups and engage in non-ballet dance.

Arts education. Approximately half of adults in the greater Detroit CMSA have been exposed to art education. Similar to the other metropolitan areas, music lessons are the most frequently reported form of arts education. Between 14 and 21 percent of adults also

report exposure to music appreciation (14%), non-ballet dance (15%), art appreciation and writing lessons (19%), and visual art classes (21%).

Houston-Galveston-Brazoria

Demographics. With slightly under five million residents, the Houston-Galveston-Brazoria is the smallest CMSA profiled in this report but it ranks second behind Los Angeles in terms of percentage of Hispanics in the area. With regard to educational attainment, a smaller percentage of greater Houston residents have a high school degree as compared to the nation overall. However, the percentage of residents with a college degree is somewhat higher than the national average. Poverty rates tend to be higher in greater Houston than the national averages. Median household income exceeds that of the nation.

Arts landscape. Approximately 33,000 Houston-Galveston-Brazoria area residents identify arts as their primary occupation. Since 1990, the metro region has experienced an impressive increase in not only the overall number of artists but also an increase in artists as a percentage of the labor force (from 1.3% to 1.6%). With regard to number of arts organizations, the metro region does not fair as well. The greater Houston area contains the second fewest number of cultural nonprofits per million residents and the fewest number of core arts entities per million residents of the ten CMSAs (121 and 34, respectively). Despite this, residents in the area among the top spenders on entertainment in the U.S.

Live arts. Live arts attendance in greater Houston is similar to the national average in all but four categories. First, attendance at jazz concerts is higher in the region (15%) than the national average (11%). While visiting arts/crafts fairs and reading literature are popular activities among Houston-Galveston-Brazoria adults, residents participate in them at a significantly lower rate than the national average. Area adults also attend the opera at a rate slightly less than their counterparts nationwide (1% vs. 3%).

Media arts. While jazz stands out in the Detroit area, adults in greater Houston prefer to listen to classical music on the radio (33%). They also enjoy watching general arts programs on TV, VCR, and DVD (26%). Other types of media arts programs such as watching jazz on television or listening to it on the radio are preferred by about a quarter of the population.

Arts creation. Thirty-five percent of adults in Houston-Galveston-Brazoria do some form of arts creation. Among these adults, textile arts are the most popular (13%). All other forms of arts creation engage lower percentages of adults. Rates range from nearly zero (acting) to nine percent (photography and visual arts).

Arts education. Half of adults in the greater Houston area have been exposed to some form of arts education, but the region falls short of national averages in two categories – writing and art appreciation. By contrast, music appreciation is relatively common (23%) and higher than the national average (16%).

Los Angeles-Riverside-Orange County

Demographics. The Los Angeles–Riverside-Orange County CMSA is the second largest metropolitan area in the country, and has the largest Hispanic population. While the percentage of Los Angeles residents with a bachelor degree or higher is similar to that of the nation, the percentage of adults with just a high school degree or more lags behind.

Arts landscape. Nearly 200,000 artists reside in the greater Los Angeles metropolitan area, making this CMSA home to the largest community of arts professionals, as a percentage of the total local labor force (2.8%), of all the metro regions in this report. According to the National Centers of Charitable Statistics, there were approximately 2,171 registered arts, culture, and humanities nonprofits in the Los Angeles CMSA in 2000. In the same year, the metro region was home to 727 entities with arts as their core activity.

Live arts. Overall, the profile of live arts participation in the greater Los Angeles metropolitan area is similar to the nation as a whole. Musicals and plays are the top two most attended live performance events for greater Los Angeles residents (18% and 13% respectively). With respect to non-performance activities, art/craft fairs, parks/historic sites, and museums/art galleries each attract approximately one-third of the population. The metropolitan area stands out, however, with a higher than national average attendance rate at museums and/or art galleries (32% v. 27%).

Media arts. The Los Angeles-Riverside-Orange County area enjoys jazz and classical music about the same amount as most other CMSAs. Twenty-five percent of adults report listening to jazz as well as to classical music on the radio. However, the largest percentage of adults prefer to watch programs on the arts on television, VCR or DVD (29%).

Arts creation. Forty percent of adults in the Los Angeles-Riverside-Orange County area “do any arts creation.” For the most part, people enjoy textile arts and photography (13 and 14 percent respectively). Painting, drawing and sculpting are also popular (9%), followed by creative writing (8%). Although Los Angeles is known for its proximity to Hollywood, acting does not stand out as more popular in this CMSA than in other regions around the country. Only two percent of adults in the region act.

Arts education. Almost one-third of the adult population has had music lessons, making it the most common form of arts education in the area. Although well known for its movie industry, more people in the Los Angeles-Riverside-Orange County have taken writing lessons (14%) than learned to act (8%). This is true across all metropolitan regions. Overall, approximately 46 percent of adults in the region have been exposed arts education during their lives.

New York-Northern New Jersey-Long Island

Demographics. With 21 million residents in 2000, the New York-Northern New Jersey–Long Island CMSA (“greater New York City”) is the largest in the country.

Although the percentage of residents with at least a high school degree is similar to the national average, the percent of adults with a bachelor's degree exceeds the nation (31% v. 24%). Socioeconomic indicators for the New York CMSA are also similar to the national average; however, median household income in the metro area surpasses that of the U.S.

Arts landscape. More than 215,000 artists live in the greater New York City area, making this CMSA home to the greatest number of artists in the country. Only Los Angeles and San Francisco can claim more artists as a percentage of their total local labor force (2.8% and 2.5% respectively). The New York-New Jersey-Long Island CMSA can also boast to being home to the greatest number of overall core arts entities and cultural nonprofits of any metropolitan area. Data suggest that in 2000 there were 1,554 art-specific entities and 5,008 cultural nonprofit organizations in the greater New York City area.

Live arts. The greater New York City metropolitan area stands out for its high rates of live arts participation. In seven of the 12 categories, CMSA residents report participating at rates higher than the national average. More specifically, residents attend opera performances and plays, read literature, and visit parks/historic sites, museums/art galleries, and craft fairs/art festivals at a rate higher than the national average. Of particular note are attendance rates at musicals, which are substantially higher than the national average.

Media arts. Classical music stands out as important in this CMSA. Approximately one-quarter of adults report listening to or watching classical music performances on recorded media, the radio, or on television, VCR, or DVD. A similar percentage of adults report watching programs on artists and/or the arts in general.

Arts creation. The percentage of adults engaged in arts creation in this CMSA is similar to that in the Los Angeles region (39%). The top three activities that engage adults in this region are textile arts (14%), photography (14%), and creative writing (9%). This is not surprising, since these activities are popular among all CMSAs. Like Los Angeles-Riverside-Orange County, this CMSA does not demonstrate particularly high rates of engagement in acting, or singing in musicals or operas, despite the proximity to New York City.

Arts education. Nearly half of adults in New York-Northern New Jersey-Long Island have had some form of arts education. Like all CMSAs, music lessons are the most popular (31%). In general, arts education rates in the New York-Northern New Jersey-Long Island CMSA are relatively average, with one exception: A greater percentage of adults in the region report music appreciation classes (19%) than their counterparts nationwide (16%).

Philadelphia-Wilmington-Atlantic City

Demographics. More than six million people live in the greater Philadelphia area. Overall, education attainment and socioeconomic indicators in the metro region are similar to U.S. averages.

Arts landscape. Over 44,000 artists reside in the greater Philadelphia area, constituting 1.5 percent of the labor force. According to the National Centers of Charitable Statistics, in 2000, there were over 1,000 registered arts, culture, and humanities nonprofits in the greater Philadelphia CMSA. Examining the arts community more narrowly, data from the UDAO suggest there were 328 “core arts entities” in the region the same year. However, despite what appears to be average (or above average in some cases) live arts participation rates, expenditures on entertainment in the Philadelphia MSA are among the lowest described here. This may suggest that residents prefer arts to their other entertainment options, that there are fewer other entertainment options, or that perhaps arts are more affordable in the region than elsewhere.

Live arts. Philadelphia-Wilmington-Atlantic City stands out with relatively high levels of live arts participation. Overall, approximately 63 percent of adults report attending live arts in the previous year. This is statistically higher than the national average. Although live arts attendance rates in greater Philadelphia generally mirror patterns in other parts of the country, there are four notable exceptions. Specifically, residents reported attending live jazz events and live musicals and visiting parks/historic sites and museums/art galleries at a higher rate than the national average. In addition a greater percentage of adults report reading books (63%) than do nationwide (57%).

Media arts. Philadelphia-Wilmington-Atlantic City exhibits among the highest media arts participation rates. Over one-third of adults in the region watch programs on the arts on the TV, VCR or DVD (31%), listen to jazz on the radio (35%), or listen to classical music on the radio (31%). Also notable are the 18 percent of adults who report watching musicals on TV, VCR, or DVD. Arts participation rates in other categories mirror those found elsewhere.

Arts creation. Many adults in the Philadelphia region enjoy arts creation. Almost one half of all adults engage in some form of arts creation (47%). Popular forms of arts creation in Philadelphia-Wilmington-Atlantic City are similar to other metropolitan areas: textile arts (14%), photography (11%), and visual arts (9%). Participation in buying art appears relatively high in the region (10%), as does participation in other dance (7%).

Arts education. More than half of all adults report some exposure to the arts (59%). Approximately 40 percent have taken music lessons or classes at some point. Like the other metropolitan areas, no other type of arts education comes close to music lessons in terms of popularity. Art and music appreciation classes are a distant second and third. Similar percentages of adults report taking both types of classes as youth and as adults.

San Francisco-Oakland-San Jose

Demographics. The San Francisco-Oakland-San Jose area stands out with a large non-White population that contains a large Asian community. In addition, the region boasts a substantial Hispanic population, a well-education population, and socioeconomic indicators that surpass the nation overall.

Arts landscape. With almost 88,000 artists residing in the greater San Francisco area, the region ranks second among the ten largest metropolitan areas in terms of artists as a percentage of the labor force (2.5%). The San Francisco-Oakland-San Jose CMSA also leads the nation with regard to the number of cultural nonprofits and core arts entities per million residents (254 and 80 respectively). With so many local arts organizations, its not surprising that residents of greater San Francisco are among the top spenders on entertainment in the U.S.

Live arts. Overall, approximately 61 percent of adults in the greater San Francisco area participate in some form of live arts each year. With respect to live performance activities, two statistics stand out: attendance at classical music performances and at non-ballet dance performances, both of which are higher than the national average. With respect to non-performance activities, visiting craft festivals is most popular among area adults.

Media arts. Media arts engagement rates in the greater San Francisco area mirror those of the nation overall. Most adults enjoy listening to jazz and classical music on the radio or recorded media. Like their counterparts elsewhere, they also report high rates of watching general arts programs on television, videotape, or DVD.

Arts creation. Three forms of arts creation engage at least ten percent of adults in the San Francisco-Oakland-San Jose area: photography (14%), textile arts (13%), and decorative arts (10%). The visual arts creation rate is on par at nine percent. Overall, 41 percent of adults in the region engage in some form of arts creation.

Arts education. Nearly half of the adults in the San Francisco region have had some arts education (48%). Exposure to music lessons is on par with other regions. In addition to music lessons, adults in the San Francisco region report relatively high rates of exposure to art appreciation (24%), visual art classes (22%), music appreciation and writing lessons (17%), and other dance lessons (16%).

Washington, DC-Baltimore

Demographics. With a total population of over seven and a half million, Washington, DC-Baltimore stands out for its relatively large population of non-Whites (37% of the metro region's population versus 23% nationwide). However, the percent of Hispanics residing in the area is lower than in the U.S. overall. With regard to education attainment, the residents of the greater DC CMSA tend to be better educated than the national average,

especially with regard to higher education. Furthermore, poverty and unemployment rates tend to be lower than the national average, while median household income is higher.

Arts landscape. In 2000, more than 73,300 artists resided in the Washington, DC area, constituting 1.9 percent of the regional labor force. In the same year, approximately 1,912 nonprofits registered with the IRS in the areas of arts, culture, and humanities and 491 core arts entities were operating in the Washington, DC-Baltimore area. While average annual expenditures on entertainment fees and admissions in the Washington, DC MSA (contained within the CMSA) are the second highest profiled here, households in the Baltimore MSA (also contained in the larger CMSA) spent far less.

Live arts. Nearly 70 percent of adults in the Washington, DC area report participating in live arts, a significantly higher rate than live arts participation nationwide. With respect to performance-based live arts, attendance at most activities is similar to the U.S. averages. Attendance at musicals is an exception though, with metro region residents reporting significantly higher rates of attendance than adults nationwide. Greater Washington, DC also boasts significantly higher rates of attendance to museums/art galleries and parks/historical sites than the nation overall. All forms of reading are also higher than the national average.

Media arts. In Washington, DC-Baltimore, watching or listening to jazz or classical music performance is popular, as is watching general arts programs on TV, VCR, or DVD. While a greater percentage of adults in the region report watching musicals on recorded media than in some of the other CMSAs (17%), overall media engagement with musicals, plays, and operas is low, as it is in other regions.

Arts creation. The Washington, DC-Baltimore area enjoys the distinction of being the CMSA with the highest percentage of adults reporting some form of arts creation (48%). Like all CMSAs, textile arts are quite popular (16%) as is photography (14%). Purchasing art is also popular in the greater DC region (11%).

Arts education. This metropolitan area boasts the highest arts education exposure rate of any metropolitan area (55%). It is statistically significantly higher than the Boston, Chicago, Los Angeles, and New York regions. This area boasts the highest point estimates in several categories as well. Forty-three percent of adults have had music lessons, 25 percent have taken art appreciation, and 19 percent have had writing lessons.

Summary

In many ways, arts participation in the ten largest metropolitan regions of the country is quite similar. This is not surprising since the arts tend to be concentrated in urban areas, thus it would be expected that participation rates in CMSAs often differ from that of the nation overall. The differences that exist between regions are best understood in the context of differences in demographic profiles, local arts preferences, arts availability, and accessibility. This study touches on each of these areas.

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Any errors of fact and judgment are those of the author. The views expressed herein are not necessarily those of the National Endowment for the Arts.

Acronyms

CMSA	Consolidated Metropolitan Statistical Area
CPS	Current Population Survey
IMLS	Institute of Museum and Library Services
LAA	Local Arts Agency
MCC	Massachusetts Cultural Council
MSA	Metropolitan Statistical Area
NCCS	National Center for Charitable Statistics
NCS	National Crime Survey
NCVS	National Crime Victimization Survey
NEA	National Endowment for the Arts
NEH	National Endowment for the Humanities
NTEE-CC	National Taxonomy of Exempt Entities Core Codes
PMSA	Primary Metropolitan Statistical Area
SPPA	Survey of Public Participation in the Arts
UDAO	Unified Database of Arts Organizations

Introduction

For many, thinking about the arts and New York City conjures images of Broadway, Times Square, musicals, and plays. Chicago and New Orleans are often synonymous with jazz and Memphis with the blues. Los Angeles is frequently thought of for its entertainment industry, the home of countless movie stars. In short, different cities remind us of the arts in different ways. But what of public participation in the arts? Do residents of different metropolitan areas vary in the type of arts they enjoy? What are the patterns of participation within each region? These are the research questions this report sets out to answer, with a focus largely on the latter question. To do so, it draws largely on the 2002 Survey of Public Participation in the Arts, the most recent in a series of similar surveys commissioned by the National Endowment for the Arts.

Why examine arts participation at the metropolitan level?

Arts organizations impact civic life in many ways. Research by the National Conference of State Legislatures reveals that states' cultural industries make positive contributions in multiple ways. For large metropolitan areas, the benefits are similar:²

1. *Accessibility.* Cultural organizations make the arts accessible to everyone. They facilitate community involvement and offer opportunities for participation, regardless of background or artistic ability.
2. *Community Diversity.* The arts allow diverse social groups to gain understanding of each other and of themselves. Arts programs facilitate dialogue across groups and help illuminate diversity within communities. They also preserve community traditions and heritage.
3. *Economic Development.* The arts generate revenue. Nationally, the nonprofit arts industry generates \$134 billion in economic activity, \$24.2 billion in tax revenues, and supports 4.85 million full time jobs each year.^{3,4} Localities benefit from the expenditures on everything from construction of new facilities to admission fees. Moreover, communities with a thriving "culture scene" are perceived to have a better quality of life, and thus a competitive advantage in attracting new businesses and workers.⁵

² "Investing in Culture: Innovations in State Policy," The NCSL Cultural Policy Working Group. Denver, CO: National Conference of State Legislatures, February 1993, pp. 3-8.

³ "Arts & Economic Prosperity: the Economic Impact of Nonprofit Arts Organizations and Their Audiences." Americans for the Arts, 2002.

⁴ Lynch, R. "Supporting the Arts Pays Dividends," *Boston Globe*, Oct. 12, 2002.

⁵ "Investing in Culture: Innovations in State Policy." *op cit.*, p. 4.

4. *Social Support.* Some studies find positive associations between arts education and academic outcomes. One study found arts-educated students consistently outperformed “arts-poor” students. Another found that youth involved in music and theatre had greater success in math and reading. Studies also suggest that those who study the arts may have improved self-confidence and interpersonal skills and may become good problem-solvers and creative thinkers.⁶
5. *Urban Revitalization and Rural Development.* Arts organizations provide an impetus for urban revitalization as people visit downtown, see museums, or go to performances. In an effort to preserve their heritage, communities restore old buildings and districts, thus providing alternatives to suburban living. Culture also spurs neighborhood development through activities like community gardens or participatory murals. Finally, arts can attract investment to overlooked areas. Locations of cultural significance draw attention to towns otherwise forgotten.

Clearly, the arts play a vital role maintaining state cultural, social, and economic health. Through the arts, communities create a common identity, and “sense of place.”⁷

Research Methodology

The Survey of Public Participation in the Arts (SPPA) allows researchers to gauge the level of adult engagement in arts participation and arts creation in the United States. The survey has been conducted five times – in 1982, 1985, 1992, 1997, and 2002. Due to differences in data collection and other data limitations, not all years of data are comparable. For this reason, this analysis focuses on the more recent 2002 survey. In order to be consistent with previous research, the ten largest metropolitan are examined in this report.

The unit of analysis for this report is the consolidated metropolitan statistical area (CMSA). The general concept of a metropolitan area is one of a large population center bound together with adjacent communities by strong economic and social ties. A CMSA has a population of one million or more and contains regions called primary metropolitan statistical areas (PMSAs). Within PMSAs, there are also units referred to as Metropolitan Statistical Areas (MSAs), which are essentially large cities. The boundaries of a CMSA stretch over counties, and sometimes across state lines. Although the U.S. Bureau of the Census recently changed its definitions and concepts of metropolitan areas, at the time of the 2002 SPPA survey large metropolitan areas were still classified as CMSAs. Today, however, the categories Consolidated Metropolitan Statistical Area and Primary Metropolitan Statistical Area are historic; they no longer exist.

This report examines the ten most populous CMSAs.

⁶ Ibid, p. 4-5.

⁷ Ibid, p. 1.

Table 1: 10 Metro Areas Profiled in Report

CMSA	Estimated Population, 2000	SPPA Sample
Boston	5,819,101	447
Chicago	9,157,540	459
Dallas	5,221,801	200
Detroit	5,456,428	247
Houston	4,669,571	160
Los Angeles	16,373,645	665
New York	21,199,865	925
Philadelphia	6,188,463	376
San Francisco	7,039,362	180
Washington, DC	7,608,070	507

Source: Adult population totals from the 2000 Census

These metropolitan areas constitute a convenience sample based on sample size, data limitations, and previous analysis. Thus, differences (or lack thereof) in arts participation rates across these particular metropolitan areas should not be generalized to other regions of the country. Rather, the analysis presented here is best viewed as a case study of the ten largest metropolitan areas in the U.S. as of the 2000 Census. Finally, due to the relatively small SPPA sub-samples available for analysis, estimates are subject to substantial sampling variability⁸.

The SPPA data track multiple categories of arts participation, four of which are examined in this report: live participation in the arts, media participation in the arts, arts creation, and arts education. Live participation in the arts refers to attendance at live music concerts, at the theater, or at dance performances. It also includes visits to museums, attendance at craft/art fairs, and reading. Media participation in the arts refers to watching or listening to music or arts programming on television, on the radio, on compact disc (CDs), on videocassette (VCR), or on DVD. Arts creation refers to personal engagement in the arts by playing music, acting in plays, singing music, or creating any one of a range of crafts. Finally, arts education refers to exposure to instruction in the arts at any age, be it in-school or out-of-school.

Organization of the Report

This report is organized into ten metropolitan profiles of public participation in the arts. Each profile is contained in a separate chapter that is organized into six parts:

1. Demographic overview: Four sets of factors affect arts participation rates: 1) the size and composition of the population, 2) consumer preferences, 3) the availability and accessibility of arts activities, and 4) personal experiences with the arts. With respect

⁸ For more on sampling variability see Appendix B: Methodologies.

to demographic changes, four key relationships should be kept in mind when viewing the summaries in each chapter. They provide insight into how demographic differences and shifts over time may affect participation rates:⁹

- a. Total population: The larger the total population in a region, the greater the pool of prospective arts participants. If arts participation rates remain steady or increase over time, this translates into more arts participants in a given region.
- b. Race and ethnicity: Participation rates for non-Whites and Hispanics tend to be lower than those of Whites and non-Hispanics. However, previous analysis suggests that race may not be a good predictor of arts attendance, once other factors are controlled, namely education.¹⁰ With respect to ethnicity, McCarthy et al note, “increasing ethnic diversification could spur demand for a greater variety of art forms and styles by expanding existing markets and exposing a wider population to a greater variety of artistic styles...” Thus, as diversity in an area increases, rates of arts participation would be expected to change.
- c. Education: “Education is by the far the most powerful predictor of participation in the performing arts. Individuals with higher levels of education – especially college and graduate degrees – have much higher participation rates than others.”¹¹ Thus higher levels of educational attainment should be expected to accompany higher levels of arts participation.
- d. Economic factors: Economic well-being should translate into higher rates of arts participation, as more income becomes available to spend on leisure activities. In this regard, high household income and low poverty rates should be associated with greater engagement in the arts. However, as McCarthy et al. (2001) point out, as incomes rise leisure time becomes more valuable and individuals may choose activities that best fit their schedules. This may or may not include the arts.

The unique contributions of each of these factors to arts participation rates are not explored here. In fact, in combination, some effects may be competing. Which effects dominate in each metropolitan area are unclear. However, understanding the relationships between sociodemographic factors and arts participation helps to place arts participation rates in different metropolitan areas in context.

2. The arts landscape: Arts participation is not a function of demographic characteristics alone. Participation is also related to the availability of the arts. In order to understand why arts participation rates may differ across metropolitan areas, each profile contains a description of the “arts landscape” in terms of the number of artists and the number

⁹ McCarthy, K., Brooks, A. Lowell, J. and Zakaras, L. “The Performing Arts in a New Era.” Santa Monica, CA: RAND, 2001, p. 26.

¹⁰ Peterson, R., Hull, P., and Kern, R. “Age and Arts Participation: 1982-1997.” Research Division Report #42. Washington, DC: National Endowment for the Arts, 2000, p. 65., and McCarthy et al. *Op cit.* p. 24.

¹¹ McCarthy et al. *op cit.* p. 22.

and type of arts organizations. The goal of this part of the profile is to provide some insight into the configuration of the arts community in each metropolitan area. It is important to point out that no causal relationship is being asserted between the number of artists or art organizations and arts participation.

Two sources of data were used to derive the number of artists in each metropolitan area. Historical figures come from the NEA report “Trends in Artist Occupations: 1970-1990.” At the time of writing, 2000 Census data were not available to extend the NEA’s previous analysis. Instead, 2000 estimates were derived by multiplying the percentage of individuals indicating art as a primary occupation in pooled data from the 1999, 2000, and 2001 Current Population Survey (CPS) Basic Monthly Surveys by the total employed civilian population 16 years and older in a given metropolitan area as measured by the 2000 Census. Because the CPS is sample data, the methodology employed provides only a rough estimate of the number of artists for 2000.

The profile of arts organizations relies on two sources of data. Data from the National Center for Charitable Statistics (NCCS) describe cultural nonprofits in each metropolitan area in 2000. Information from the Unified Database of Arts Organizations describes nonprofit entities in each metropolitan area that produced, presented, or supported the arts as their core activity in 2000.

3. Live arts participation: This section of the profile summarizes participation rates at live arts events, using data from the 2002 Survey of Publication Participation in the Arts. The live arts activities described are:
 - a. Attendance at a jazz performance
 - b. Attendance at a classical music performance
 - c. Attendance at an opera performance
 - d. Attendance at a ballet performance
 - e. Attendance at a non-ballet dance performance
 - f. Attendance at a musical play performance
 - g. Attendance at a non-musical play performance
 - h. Visits to museums/art galleries
 - i. Visits to parks/historic sites
 - j. Visits to craft fairs/art festivals

A summary statistic is also provided that describes the percentage of adults who reported that they attended/visited any of the activities listed above at least once in the previous year. The percentage of adults who read for pleasure is also reported.

4. Media arts participation: In addition to questions about attendance at live arts performance, the SPPA asks respondents about their media arts engagement. Whereas live arts participation refers to attendance at live shows or events, media arts participation refers to passive engagement in the arts through radio, CDs, television,

videocassettes or DVDs. This section of the profile summarizes this data for a given metro area.

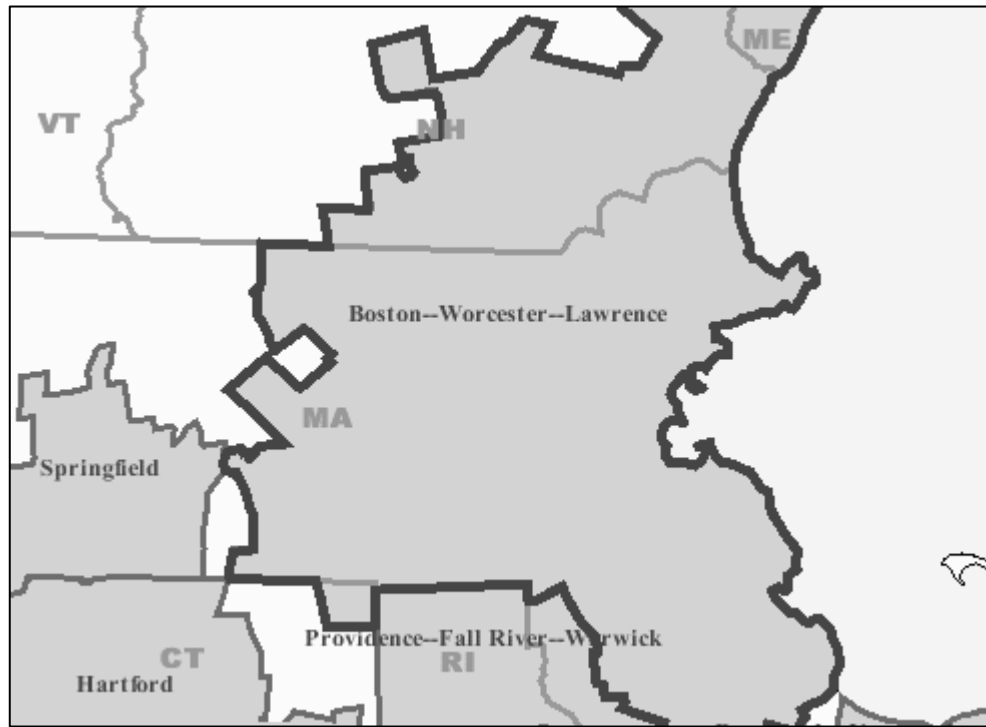
5. Arts creation: Another set of questions in the Survey of Public Participation in the Arts inquired about respondents' creation of arts. For many people, arts creation is an intimate and enjoyable way to participate in the arts. Individuals were asked whether they engaged in activities such as playing jazz, creative writing, acting, needlework, pottery, and other crafts. This part of the profile describes arts creation rates within a given metropolitan area. In addition, a summary statistic is provided that describes the percentage of adults who reported that they engaged in at least one of the arts creation activities at least once in the previous year.
6. Arts education: The SPPA asks respondents if they have ever been exposed to eight types of formal arts education: music, visual arts, acting, ballet, other dance, creative writing, art appreciation, and music appreciation. This section of the profile provides a brief examination of arts education levels among adults in a given metropolitan area. In addition, a summary statistic is provided that describes the percentage of adults who reported that they have been exposed to one or more categories of arts education.

National rates of public participation in the arts are provided as part of each profile. Instances in which metropolitan area rates of participation differ in a statistically significant manner from the national average are noted. However, it should be emphasized that *the ten most populous* metropolitan areas are profiled in this report. These metropolitan areas make a large contribution to the nationwide mean. As such, the reader should expect to find few statistically significant variations from the national average.

In this document, metropolitan areas' rates of public participation in the arts are not compared to each other. Preliminary analysis of live arts participation demonstrated that relatively few meaningful differences exist across the 10 largest metropolitan areas. Thus, throughout the document, emphasis is placed on exploring patterns of participation within metropolitan areas, and not focusing on differences across metropolitan areas. Readers curious about the statistical significance of differences across metropolitan areas are encouraged to use the standard errors in Appendix C to explore this topic further.

Boston-Worcester-Lawrence CMSA

Figure 1: Map of the Boston-Worcester-Lawrence CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

The eastern border of the Boston-Worcester-Lawrence Consolidated Metropolitan Statistical Area (“greater Boston”) is the Atlantic Ocean. The CMSA consists of 238 communities stretching across Maine, New Hampshire, Massachusetts, and a small part of Connecticut. Nearby metropolitan areas include Springfield, Massachusetts; Hartford, Connecticut; and Providence, Rhode Island.

Demographic Profile¹²

With a total population of 5.8 million in 2000, the greater Boston CMSA is among the smaller metropolitan areas profiled in this report.

Like New England, the greater Boston region's population is less diverse in terms of race and ethnicity than the nation overall. At the same time, the adult population is better educated, boasts higher household income, and lower unemployment and poverty rates than the national average. In 2000, the large metropolitan areas exhibited better economic indicators than the nation overall.

Table 2: Demographic Profile of Greater Boston, 2000

	Boston	U.S.
Total Population (millions)	5.8	281.4
Adults 18 years and over	4.4	209.1
Race and ethnicity		
White	85%	77%
Hispanic or Latino (of any race)	6%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	86%	80%
Percent bachelor's degree or higher	34%	24%
Socioeconomic indicators		
Percent unemployed	4%	6%
Percent of individuals in poverty	9%	12%
Percent of families in poverty	6%	9%
Median household income (1999 \$)	\$52,792	\$42,151

Source: 2000 Census

Arts Landscape

Table 3: Artists and Arts Organizations in Greater Boston, 2000

	Total	Per Million Residents
Number of Artists	53,261	
Artists as a percentage of the labor force	1.8%	
Number of Registered Arts, Culture, and Humanities Nonprofits ¹³	1,593	274
Number of Nonprofit Entities with Arts as a Core Activity	394	68

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations; 2000 Census population data

In 2000, approximately 53,000 artists called the greater Boston region home. Overall, these artists constituted 1.8 percent of the labor force. While data suggest that the number of artists in the labor force increased from 1990 to 2000, artists as a percentage of the labor force in greater Boston remained constant at approximately 1.8 percent.

¹² The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

¹³ Throughout the report this figure indicates the number of 501(c)(3) organizations registered with the IRS.

Nonprofits are often the backbone of the arts community, encompassing many types of organizations – from performance groups to cultural awareness to media arts. Data from the National Center for Charitable Statistics indicate that in 2000, the Boston-Worcester-Lawrence area contained 1,593 cultural nonprofits. Looking at the subset of organizations that engage in arts as their core activity, there were approximately 394 such organizations in the area.

The arts organizations and artists in each region rely on funding from a variety of sources to maintain a thriving arts community. Federal funding comes mainly from three sources: the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS). Excluding grants to individual artists, in 1999, the Boston region received slightly less than 70¢ per capita in NEA grants to nonprofits, approximately 15¢ per capita in NEH grants to nonprofits, and about 21¢ per capita in IMLS grants to nonprofits. This sums to a little over \$1 per capita. Some federal money, along with state, corporate, and foundation support, is directed to the state arts agency. In 1999, the Massachusetts Cultural Council (MCC) distributed \$2.75 per capita in grants. How much of this funding made its way to the greater Boston CMSA is not immediately clear.¹⁴

Support also comes from local arts organizations (LAA) that support artists and art organizations. In the greater Boston area, LAA support comes from local cultural councils in each community that distribute MCC funding at the grassroots level. Support also comes from the City of Boston's Office of Cultural Affairs (which allocated \$871,000 for local support in FY 2001), the Boston Redevelopment Authority (which recently invested \$2 million to develop two new theaters), and the City of Boston (which designated \$19 million in Empowerment Zone bonds to finance the renovation of the Opera House).¹⁵

Foundation, corporate, and individual gifts are important sources of income for arts organizations. Unfortunately, only giving patterns of the former are easy to track.¹⁶ In 1999, the Boston PMSA received approximately \$50 million in foundation support for the arts, translating into approximately \$15 per capita. Most of this funding came from foundations outside the region.¹⁷ Total contributed income for the Boston area arts organizations totaled \$475 million in 1999. The bulk of contributed income came from individual donors, most of whom gave to the largest arts organizations.

Finally, arts organizations contribute to their own financial health through revenue generating activities. In 1999, arts organizations in the Boston PMSA earned \$333 million

¹⁴ Nelson, S. "Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas," Boston, MA: The Boston Foundation, 2003, pp 40-41.

¹⁵ Ibid, pp 19,21

¹⁶ The 2001 National Survey of Business Support to the Arts conducted by The Business Committee for the Arts, Inc. found that business support to the arts totaled \$1.56 billion in 2000. Nearly 70% of this total came from companies with annual revenues ranging from \$1 million to \$50 million.

¹⁷ The Boston Foundation, *op cit.*, pp. 47,48

from revenue-generating arts activities. This sum nearly matches total contributed income of about \$445 million.¹⁸

Residents of the Boston MSA (contained within the larger CMSA) spend some of their own income on entertainment. The average household spends 1.4 percent of household expenditures, or \$534 each year, on entertainment fees and admissions.¹⁹

Profile of Live Arts Participation

Table 4: Live Arts Participation in Greater Boston, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions) ⁽¹⁾	U.S. Overall
Performance activities			
Jazz performance	11%	0.5	11%
Classical music performance	15%	0.7	12%
Opera performance	4%	0.2	3%
Ballet performance	7%	0.3	4%
Non-ballet dance performance	9%	0.4	6%
Musical play performance	18%	0.8	17%
Non-musical play performance	16%	0.7	12%
Non-performance activities			
Museums/art galleries	33% *	1.5	27%
Parks/historic sites	35%	1.5	32%
Craft fairs/art festivals	32%	1.4	33%
Any live arts attendance (excludes reading)	56%	2.4	55%
Reading literature (plays, poems, novels, short stories)	48%	2.1	47%
Read books	61%	2.7	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

(1) Participation rates in the text are rounded. In this table, and throughout the document, the number of adults is estimated using the percentages in Appendix C, which are not rounded.

Approximately 56 percent of adults in the greater Boston CMSA engage in some form of live arts participation each year. With respect to performance activities, attending musical plays is the most popular form of engagement in the greater Boston region. In 2002, approximately 800,000 adults attended at least one musical play in the previous year. The number of adults attending at least one live play, and/or one classical music performance is similar (approximately 700,000 patrons). Live opera and ballet activities tend to draw the smallest audiences at 200,000 to 300,000 patrons.

¹⁸ Ibid, pp 7, 43,44

¹⁹ "Table 3001. Selected northeastern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

Across all metro areas, nonperformance activities tend to draw the largest number of participants. In particular, reading proves the most popular form of arts engagement. Both trends hold true for greater Boston. Sixty-one percent of the region's adults report reading books in general, while about half report reading literature such as poetry, plays, novels, or short stories.²⁰

With respect to non-performance activities, museums/art galleries, parks/historic sites, and art/craft fairs each attract over one-third of area adults, with between 1.4 and 1.5 million patrons annually. Overall, live arts participation rates in greater Boston are similar to the nation, with one exception. The percent of adults visiting museums or art galleries is higher than it is nationwide.

Profile of Media Arts Participation

Table 5: Media Arts Participation in Greater Boston, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	18%	0.8	16%
Listened to jazz on radio	22%	1.0	24%
Listened to jazz on records/tapes/CDs	20%	0.9	17%
Classical Music			
Watched classical music on TV/VCR/DVD	17%	0.7	18%
Listened to classical music on radio	28%	1.2	24%
Listened to classical music on records/tapes/CDs	23%	1.0	19%
Opera			
Watched opera on TV/VCR/DVD	5%	0.2	6%
Listened to opera on radio	6%	0.3	6%
Listened to opera on records/tapes/CDs	6%	0.3	6%
Musicals			
Watched musicals on TV/VCR/DVD	12%	0.5	12%
Listened to musicals on radio	2%	0.1	2%
Listened to musicals on records/tapes/CDs	5%	0.2	4%
Plays			
Watched plays on TV/VCR/DVD	11%	0.5	9%
Listened to plays on radio	3%	0.1	2%
Other			
Watched any dance on TV/VCR/DVD	12%	0.5	13%
Watched program on the arts on TV/VCR/DVD	22%	1.0	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

²⁰ For a discussion of "literature" versus "books," see *Reading at Risk: A Survey of Literary Reading in America*, Research Division Report #46. Washington, DC: National Endowment for the Arts, June 2004.

In addition to questions about attendance at live arts performance, the Survey of Public Participation in the Arts inquired about their media arts engagement. Across all CMSAs, watching and listening to jazz and classical music are quite popular. Among adults in the Boston CMSA, the most popular media arts activity is listening to classical music on the radio (28%). As is the case with most CMSAs, the least popular media arts activity is listening to musicals on the radio (2%). When watching arts on television, on videocassette, or on DVD, adults in the Boston-Worcester-Lawrence region are most likely to watch general arts programs (22%), followed by jazz programs (18%), classical music programs (17%), musical and/or dance performances (12%), plays (11%), and opera (5%). Media arts participation rates in the greater Boston area are similar to the nation overall.

Profile of Arts Creation

Table 6: Arts Creation in Greater Boston, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	4% *	0.2	7%
Did weaving, crocheting, quilting, needlepoint, sewing	13%	0.6	16%
Did photography, movies, video tapes as art activity	12%	0.5	12%
Did painting, drawing, sculpture, printmaking	7%	0.3	9%
Did creative writing	6%	0.2	7%
Composed music	1%	0.1	2%
Bought original art	6%	0.3	6%
Played jazz	1%	0.0	1%
Played classical music	2%	0.1	2%
Sung opera	1%	0.0	1%
Sung musicals	3%	0.1	2%
Sung in groups	2% *	0.1	5%
Acted (cannot be estimated accurately)	-----	-----	1%
Danced ballet	0.4%	0.0	0.3%
Did other dance	4%	0.2	4%
Did any arts creation	34%	1.5	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Over one-third of adults in the Boston-Worcester-Lawrence area do some form of arts creation. The highest participation rate exists for the textile arts of weaving, crocheting, quilting, and sewing (13%). A similar percent of adults also enjoy photography and making videotaped movies (12%). Other forms of arts creation are less popular. Participation rates range from nearly zero (acting and dancing ballet) to six or seven percent (visual arts and creative writing). In two areas, arts creation rates in the greater Boston metro region are lower than the national average: craftwork and singing in groups.

Profile of Arts Education

Table 7: Arts Education in Greater Boston, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	31%	1.4	34%
Visual art lessons	15%	0.7	17%
Acting lessons	6%	0.3	7%
Ballet lessons	8%	0.4	6%
Other dance lessons	13%	0.6	11%
Writing lessons	14%	0.6	13%
Art appreciation lessons	14% *	0.6	18%
Music appreciation lessons	13%	0.6	16%
Any arts education	40% *	1.8	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Overall, approximately 40 percent of adults in greater Boston have been exposed to arts education. Music lessons are the most reported form of instruction. In the greater Boston region, 95 percent of adults report taking music lessons as a youth. Interestingly, greater Boston is one of the few communities in which most of the adults who took music lessons relied least on schools to provide them: 34 percent took classes at the school they were attending, most took lessons outside of school (42%), and some took lessons in both places (24%). Adults also report taking music classes as adults (26%).²¹

Between 13 and 15 percent of adults report exposure to arts education in the following categories: visual arts, non-ballet dance, creative writing, art appreciation, and music appreciation. Like all CMSAs, formal exposure to acting and ballet lessons is lower than for other art forms. In general, arts education rates in the greater Boston CMSA are similar to the nation overall. In the area of art appreciation, however, adults report a lower rate of exposure (14%) than do adults nationwide. In addition, the percentage of adults exposed to any form of arts education (40%) is lower than the national average.

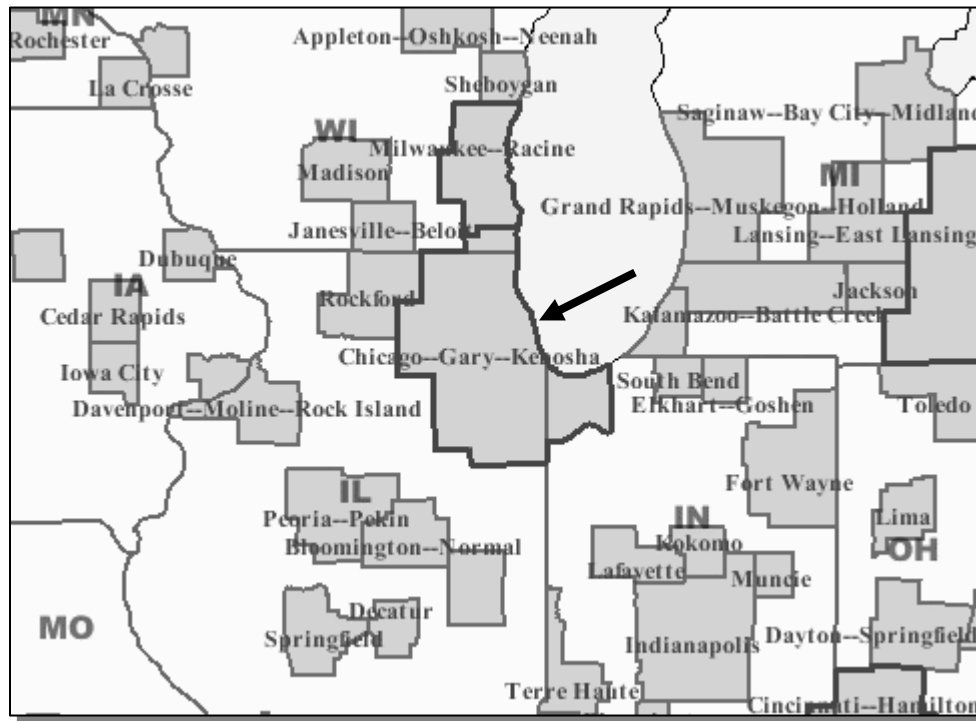
Summary

Overall, the Boston-Worcester-Lawrence CMSA exhibits arts participation rates and arts education rates similar to the nation overall. The region does stand out, however, in some regards. It boasts the greater number of cultural nonprofits per million residents of all ten metropolitan areas. Moreover, a higher percentage of adults from this region visit museums or art galleries than the national average. However, in two categories, rates in the greater Boston metro region are lower than the national average: any arts education and art appreciation lessons.

²¹ Respondents were able to indicate that they took lessons while under 12 years old, between 12 and 17 years old, between 18 and 24 years old, and over age 25. These categories are not mutually exclusive.

Chicago-Gary-Kenosha CMSA

Figure 2: Map of the Chicago-Gary-Kenosha CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

The Chicago-Gary-Kenosha CMSA (“greater Chicago”) borders Lake Michigan on the east and the greater Milwaukee area to the north. The regional hub is the Chicago PMSA, which contains 90 percent of the area’s population. The three smaller sub-regions are the Gary PMSA, the Kankakee PMSA, and the Kenosha PMSA. In total the Chicago CMSA extends over three states: Wisconsin, Illinois, and Indiana. It is sometimes referred to as “Chicagoland.”

Demographic Profile²²

Chicago-Gary-Kenosha is the third most populous metropolitan area in the country. Compared to the nation, the region boasts slightly more racial and ethnic diversity, and similar or higher levels of educational attainment. With 16 percent of the population being Hispanic, the region ranks in the middle of the ten largest CMSAs in terms of ethnicity.

While the median household income in the greater Chicago area exceeded that of the nation in 2000, other economic indicators were on par with the national averages.

Arts Landscape

Table 8: Demographic Profile of Greater Chicago, 2000

	Chicago	U.S.
Total Population (millions)	9.2	281.4
Adults 18 years and over	6.7	209.1
Race and ethnicity		
White	67%	77%
Hispanic or Latino (of any race)	16%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	81%	80%
Percent bachelor's degree or higher	29%	24%
Socioeconomic indicators		
Percent unemployed	6%	6%
Percent of individuals in poverty	10%	12%
Percent of families in poverty	8%	9%
Median household income (1999 \$)	\$51,046	\$42,151

Source: 2000 Census

Table 9: Artists and Arts Organizations in Greater Chicago, 2000

	Total	Per Million Residents
Number of Artists	72,086	
Artists as a percentage of the labor force	1.7%	
Number of Registered Arts, Culture, and Humanities Nonprofits	1,313	143
Number of Nonprofit Entities with Arts as a Core Activity	407	44

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations; 2000 Census data

In 2000, over 72,000 residents from the greater Chicago area were working primarily in the arts. Overall, artists constituted 1.7 percent of the regional labor force.

Data from the National Center for Charitable Statistics indicate that in 2000, there were 1,313 nonprofit organizations registered in the fields of arts, culture, and humanities in the Chicago-Gary-Kenosha region. Looking at the subset of organizations that engage in arts as their core activity, UDAO data indicate that in 2000, there were approximately 407

²² The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

such organizations in the greater Chicago CMSA. Among the city of Chicago's cultural attractions are the Art Institute of Chicago, the Field Museum of Natural History, the Jane Addams–Hull House Museum, and architectural sites such as the Sears Tower and Frank Lloyd Wright's Robie House. The city also boasts the Chicago Symphony Orchestra, the Lyric Opera of Chicago, and the Joseph Holmes Chicago Dance Theater.

With respect to funding, as is the case with all metropolitan regions profiled here, detailed data is not readily available at the CMSA level. However, within the city of Chicago, an important local arts agency is the Chicago Department of Cultural Affairs. This city agency distributes approximately \$2 million to grants for the arts. It provides 21 large institutions with average grants of approximately \$6,900 and helps to fund 90 small organizations with average grants of about \$1,700.²³

In addition to local funding, the region also receives state and federal support. Excluding grants to individual artists, in 1999, the Chicago PMSA received approximately 20¢ per capita in NEA grants to cultural nonprofits, about 8¢ per capita in NEH grants, and about 8¢ per capita in IMLS grants. Total foundation funding amounted to approximately \$7 per capita. The Illinois state arts council distributed approximately \$1.00 per capita in grants.²⁴ Total contributed income per capita in the Chicago PMSA amounted to slightly more than \$50 in 1999, and total earned income per capita reached a little over \$35.²⁵

Chicago boasts the highest level of spending on entertainment fees and admissions of any Metropolitan Statistical Area (MSA). The average household in Chicago spends 2.2 percent of household expenditures, or \$1,040 each year, on entertainment fees and admissions.²⁶

²³ Nelson, S. "Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas," Boston, MA: The Boston Foundation, 2003, p. 48.

²⁴ Ibid, pp 9, 40-41, 44.

²⁵ Ibid, pp 19, 21.

²⁶ "Table 3011. Selected midwestern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

Profile of Live Arts Participation

Table 10: Live Arts Participation in Greater Chicago, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	15% *	1.0	11%
Classical music performance	13%	0.9	12%
Opera performance	3%	0.2	3%
Ballet performance	4%	0.2	4%
Non-ballet dance performance	9%	0.6	6%
Musical play performance	20%	1.3	17%
Non-musical play performance	19% *	1.3	12%
Non-performance activities			
Museums/art galleries	33% *	2.2	27%
Parks/historic sites	31%	2.1	32%
Craft fairs/art festivals	40% *	2.7	33%
Any live arts attendance (excludes reading)	60% *	4.0	55%
Reading literature (plays, poems, novels, short stories)	47%	3.2	47%
Read books	55%	3.7	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Chicago stands out with a higher than average participation rate for live arts (60%). In four categories, participation rates exceed the national average. With respect to performance activities, adults in the greater Chicago metropolitan area boast high rates of attendance at jazz music events and plays. Given Chicago's historical connection to jazz, this is not surprising.

Like all CMSAs, in greater Chicago non-performance activities tend to draw the largest audiences. The most popular of these activities is attending craft fairs or art festivals. In 2002, this activity drew the attendance of 2.7 million adults. Substantial numbers of adults also visited art museums and galleries. In both categories, the region has higher than average rates of participation.

Like all regions of the country, reading for pleasure is the most popular form of arts engagement. Nearly half of adults report reading literature (novels, plays, poems, or short stories) in the previous year. Fifty-five percent report reading books in general.

Profile of Media Arts Participation

Table 11: Media Arts Participation in Greater Chicago, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	21% *	1.4	16%
Listened to jazz on radio	29% *	2.0	24%
Listened to jazz on records/tapes/CDs	22% *	1.5	17%
Classical Music			
Watched classical music on TV/VCR/DVD	22% *	1.5	18%
Listened to classical music on radio	26%	1.7	24%
Listened to classical music on records/tapes/CDs	19%	1.3	19%
Opera			
Watched opera on TV/VCR/DVD	8%	0.5	6%
Listened to opera on radio	7%	0.5	6%
Listened to opera on records/tapes/CDs	7%	0.4	6%
Musicals			
Watched musicals on TV/VCR/DVD	13%	0.9	12%
Listened to musicals on radio	3%	0.2	2%
Listened to musicals on records/tapes/CDs	6%	0.4	4%
Plays			
Watched plays on TV/VCR/DVD	13% *	0.9	9%
Listened to plays on radio	3%	0.2	2%
Other			
Watched any dance on TV/VCR/DVD	16%	1.1	13%
Watched program on the arts on TV/VCR/DVD	25%	1.6	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

The most notable aspect of media arts participation in greater Chicago is adults' affinity for jazz. This is consistent with the higher than average live arts participation rates for jazz described previously. All three categories relating to jazz music (viewing, listening on the radio, and listening to recordings) register engagement rates that are higher the national averages. Also popular is watching general arts programs on TV, VCR, or DVD (25%), listening to classical music on the radio (26%) and watching dance programs on TV, VCR, or DVD (16%). While differences from the national average may reflect preferences in and around Chicago, they may also reflect local media offerings.

Profile of Arts Creation

Table 12: Arts Creation in Greater Chicago, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	6%	0.4	7%
Did weaving, crocheting, quilting, needlepoint, sewing	12% *	0.8	16%
Did photography, movies, video tapes as art activity	11%	0.8	12%
Did painting, drawing, sculpture, printmaking	8%	0.5	9%
Did creative writing	7%	0.4	7%
Composed music	2%	0.1	2%
Bought original art	8%	0.6	6%
Played jazz	1%	0.1	1%
Played classical music	3%	0.2	2%
Sung opera	1%	0.0	1%
Sung musicals	1%	0.1	2%
Sung in groups	3%	0.2	5%
Acted	2%	0.1	1%
Danced ballet (cannot be estimated accurately)	-----	-----	0.3%
Did other dance	5%	0.3	4%
Did any arts creation	38%	2.5	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Thirty-eight percent of adults in this CMSA engage in some form of arts creation. As is the case in other CMSAs, textile arts and photography are among the most popular activities (practiced by 12% and 11% of adults, respectively). Although textile arts are among the most popular, the percentage of adults engaging in this activity is lower in greater Chicago than in the nation overall.

Other arts creation rates range from nearly zero (dancing ballet) to eight percent (visual arts). While the participation rate for dancing ballet appears to be zero, this just reflects the fact that very small numbers of adults engage in this activity. Thus the low participation is difficult to estimate. Similarly small percentages of adults engage in playing jazz, singing opera, singing in musicals, and acting. Each of these types of arts creation require specialized training that a relatively small percent of the population possess. By contrast, a higher percentage of adults sing in groups, such as choirs. In many cases, this type of activity is accessible to a larger percentage of the population.

Profile of Arts Education

Table 13: Arts Education in Greater Chicago, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	30%	2.0	34%
Visual art lessons	15%	1.0	17%
Acting lessons	6%	0.4	7%
Ballet lessons	6%	0.4	6%
Other dance lessons	11%	0.8	11%
Writing lessons	12%	0.8	13%
Art appreciation lessons	18%	1.2	18%
Music appreciation lessons	15%	1.0	16%
Any arts education	42% *	2.8	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Rates of exposure to arts education in Chicago-Gary-Kenosha are slightly lower than the national average, with approximately 42 percent of adults in this region reporting having had art instruction at one time. Approximately one-third have had music lessons at some point in their lives. Of those that have, 91 percent did so in their youth and 28 percent did so as adults. In their youth, most relied on in-school music lessons (39%), rather than lessons outside of school (35%). A large proportion took lessons in both places (26%).

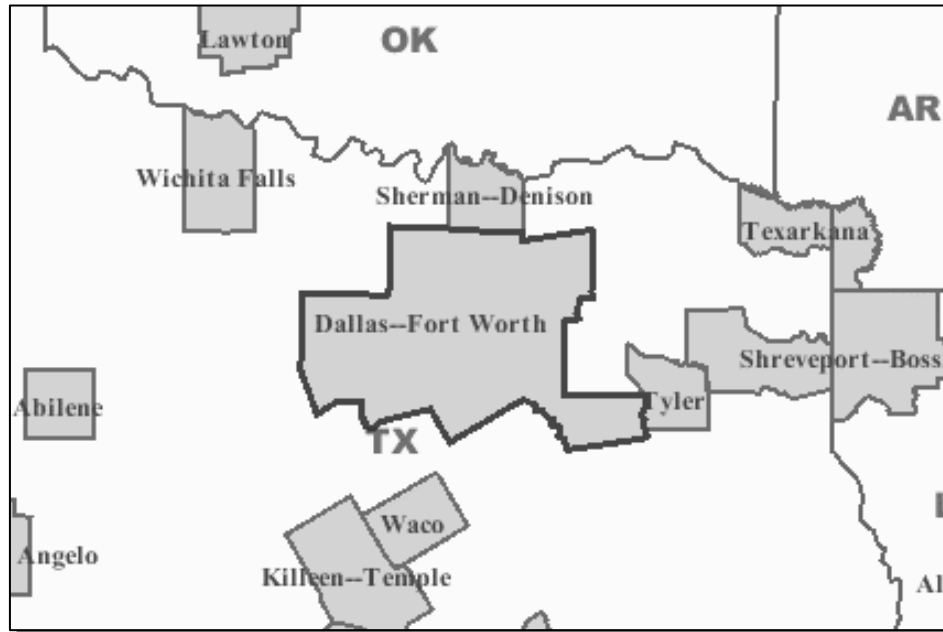
Between 11 and 18 percent of adults report exposure to: visual arts, non-ballet dance, creative writing, art appreciation, and music appreciation. In greater Chicago, fewer adults took visual arts classes as youth (54%) than as adults (82%).

Summary

Although the Chicago-Gary-Kenosha area's arts participation rates are generally similar to the U.S., this CMSA stands out for having statistically higher participation rates in several categories. In addition to higher than average participation rates for any live arts, most notable is greater Chicago area adults' affinity for jazz. Residents of this metro region report higher rates of attendance at live jazz performances, listening to jazz on the radio, listening to jazz recordings, and watching jazz programs on television, video, and/or DVD. Greater Chicago also boasts the highest level of spending on entertainment fees and admissions in terms of percent of household expenditures. However, the greater Chicago area does not fair as well with respect to arts creation rates in the textile arts or rates of exposure to any arts education, both of which are below the national average.

Dallas-Fort Worth CMSA

Figure 3: Map of the Dallas-Fort Worth CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

The Dallas-Fort Worth CMSA (“greater Dallas”) lies just south of the Oklahoma border. It consists of the Dallas PMSA (67% of the area's population) and the Fort Worth-Arlington PMSA (33%). Nearby metropolitan regions include Sherman-Denison, Tyler, and Waco, Texas. The region is sometimes referred to as the “Metroplex.”

Demographic Profile²⁷

Over five millions residents call Dallas-Forth Worth home. The region is diverse, especially with respect to Hispanics as a percentage of the population. Approximately one-fifth of greater Dallas residents consider themselves Hispanic.

In terms of educational attainment, Dallas boasts a high school completion rate that is comparable to the national average. The percentage of the population with a bachelor's degree or more is slightly higher than the nation overall.

At the time of the 2000 Census, socioeconomic indicators in greater Dallas were on par with the rest of the country. One exception was median household income, which exceeded the national average by approximately \$5,000 per household.

Table 14: Demographic Profile of Greater Dallas, 2000

	Dallas	U.S.
Total Population (millions)	5.2	281.4
Adults 18 years and over	3.8	209.1
Race and ethnicity		
White	70%	77%
Hispanic or Latino (of any race)	21%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	80%	80%
Percent bachelor's degree or higher	28%	24%
Socioeconomic indicators		
Percent unemployed	5%	6%
Percent of individuals in poverty	11%	12%
Percent of families in poverty	8%	9%
Median household income (1999 \$)	\$47,418	\$42,151

Source: 2000 Census

Arts Landscape

Table 15: Artists and Arts Organizations in Greater Dallas, 2000

	Total	Per Million Residents
Number of Artists	37,987	
Artists as a percentage of the labor force	1.5%	
Number of Registered Arts, Culture, and Humanities Nonprofits	654	125
Number of Nonprofit Entities with Arts as a Core Activity	189	36

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

In 2000, approximately 38,000 Dallas-Forth Worth region residents reported arts as their primary occupation, accounting for 1.5 percent of the local labor force. Where do they work? Data from the National Center for Charitable Statistics indicate that in 2000, the greater Dallas area contained 654 nonprofit organizations in the areas of arts, culture,

²⁷ The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

and humanities. This translates to 125 cultural nonprofit organizations per million residents, the third fewest number of organizations per million residents of the ten metropolitan areas profiled in this report. Unfortunately, the Dallas-Fort Worth area does not fair better with regard to organizations that specialize exclusively in the arts. In 2000, the metro region contained approximately 189 organizations with arts as their core business activity, or 36 core arts entities per million residents, the second lowest ratio of art entities per million residents of the ten largest metropolitan areas.

Despite this, the Dallas-Fort Worth area is home to noteworthy art museums and concert halls. Among Fort Worth's cultural attractions are the Amon Carter Museum, the Kimbell Art Museum, and the Modern Art Museum of Fort Worth. In the city of Dallas, art enthusiasts can visit the recently opened Nasher Sculpture Center, positioned between the Morton H. Meyerson Symphony Center and the Dallas Museum of Art.

One source of funding for the arts in the Dallas-Fort Worth region is the Dallas Office of Cultural Affairs (OCA). In fiscal year 2002, OCA allocated nearly \$5 million of its \$12.2 million budget to grants, the majority of which (\$4.1 million) went to 41 grants for the Cultural Organization Program. The Cultural Organization Program provides direct annual operating support to arts organizations and utility and facility maintenance payments to city-owned facilities. In addition, Dallas has developed a \$16 million to \$25 million-bond project to renovate and develop cultural facilities.²⁸

In addition to local funding, the region also receives state and federal support. Excluding grants to individual artists, in 1999, the Dallas PMSA received approximately 10¢ per capita in NEA grants to cultural nonprofits, no NEH grants, and no IMLS grants. Total foundation funding amounted to less than \$5 per capita. The Texas State arts council distributed approximately 20¢ per capita in grants.²⁹ Total contributed income per capita in the Dallas PMSA amounted to slightly more than \$50 in 1999, and total earned income per capita reached approximately \$25.³⁰

Residents of greater Dallas are among the lowest spenders on entertainment in the U.S. According to the 2001 Consumer Expenditure Survey, households in the Dallas-Fort Worth MSA (contained in the larger CMSA) dedicate \$601 per year, or approximately 1.2 percent of their annual expenditures, on entertainment fees and admissions.³¹

²⁸ Nelson, S. "Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas," Boston, MA: The Boston Foundation, 2003, p. 50, xii

²⁹ Ibid, pp 9, 40-41, 44.

³⁰ Ibid, pp 19, 21.

³¹ "Table 3021. Selected southern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

Profile of Live Arts Participation

Table 16: Live Arts Participation in Greater Dallas, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	12%	0.5	11%
Classical music performance	13%	0.5	12%
Opera performance	4%	0.1	3%
Ballet performance	6%	0.2	4%
Non-ballet dance performance	7%	0.3	6%
Musical play performance	17%	0.6	17%
Non-musical play performance	9%	0.4	12%
Non-performance activities			
Museums/art galleries	27%	1.0	27%
Parks/historic sites	34%	1.3	32%
Craft fairs/art festivals	32%	1.2	33%
Any live arts attendance (excludes reading)	58%	2.2	55%
Reading literature (plays, poems, novels, short stories)	47%	1.8	47%
Read books	57%	2.2	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Approximately 58 percent of adults in Dallas-Forth Worth attend some form of live arts each year. The most popular categories are visits to parks/historic sites, art/craft fairs, and museums/art galleries. Each activity appeals to approximately one-third of adults. Among the categories of performing arts, attending musicals is the most popular. Live jazz and/or classical music events are each attended by approximately 12 percent of adults. Like all CMSAs, reading literature is the most popular way to engage in live arts.

Profile of Media Arts Participation

Table 17: Media Arts Participation in Greater Dallas, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	17%	0.7	16%
Listened to jazz on radio	25%	1.0	24%
Listened to jazz on records/tapes/CDs	19%	0.7	17%
Classical Music			
Watched classical music on TV/VCR/DVD	16%	0.6	18%
Listened to classical music on radio	28%	1.1	24%
Listened to classical music on records/tapes/CDs	21%	0.8	19%
Opera			
Watched opera on TV/VCR/DVD	8%	0.3	6%
Listened to opera on radio	7%	0.2	6%
Listened to opera on records/tapes/CDs	7%	0.2	6%
Musicals			
Watched musicals on TV/VCR/DVD	12%	0.5	12%
Listened to musicals on radio	4%	0.2	2%
Listened to musicals on records/tapes/CDs	5%	0.2	4%
Plays			
Watched plays on TV/VCR/DVD	9%	0.3	9%
Listened to plays on radio	3%	0.1	2%
Other			
Watched any dance on TV/VCR/DVD	13%	0.5	13%
Watched program on the arts on TV/VCR/DVD	33% *	1.2	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Like other CMSAs, in the Dallas-Fort Worth area, a larger percentage of adults enjoy jazz and classical music compared to the other categories. Listening to the music on the radio is the preferred method of engagement. However, the most popular media arts activity in the region is watching general arts programs on TV, VCR, or DVD. Approximately one-third of all adults in the Dallas-Fort Worth area do so at least once a year – higher than the national average. Other media arts participation rates in the region do not vary significantly from national averages. Media engagement patterns in the area are likely to reflect both local preferences, as well as local media offerings.

Profile of Arts Creation

Table 18: Arts Creation in Greater Dallas, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	6%	0.2	7%
Did weaving, crocheting, quilting, needlepoint, sewing	16%	0.6	16%
Did photography, movies, video tapes as art activity	13%	0.5	12%
Did painting, drawing, sculpture, printmaking	12%	0.5	9%
Did creative writing	11%	0.4	7%
Composed music	4%	0.2	2%
Bought original art	4%	0.1	6%
Played jazz	1%	0.0	1%
Played classical music	2%	0.1	2%
Sung opera	1%	0.0	1%
Sung musicals	2%	0.1	2%
Sung in groups	4%	0.2	5%
Acted	1%	0.0	1%
Danced ballet	2%	0.1	0.3%
Did other dance	5%	0.2	4%
Did any arts creation	43%	1.6	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Over 40 percent of adults in the Dallas-Fort Worth area create some type of art. In every arts creation category, local engagement rates are similar to the national average. Between 11 and 16 percent of adults write creatively, paint, draw or sculpt, make photographs or movies, or do some form of textile arts. At the other end of the spectrum, one or two percent play jazz or classical music, sing opera or musicals, act or dance ballet.

Profile of Arts Education

Table 19: Arts Education in Greater Dallas, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	40%	1.5	34%
Visual art lessons	25% *	1.0	17%
Acting lessons	12%	0.4	7%
Ballet lessons	11%	0.4	6%
Other dance lessons	16%	0.6	11%
Writing lessons	13%	0.5	13%
Art appreciation lessons	21%	0.8	18%
Music appreciation lessons	16%	0.6	16%
Any arts education	60% *	2.3	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Exposure to arts education in Dallas-Forth Worth is high. In two categories, arts exposure rates are higher than the national average: visual arts lessons and overall arts instruction. Sixty percent of adults report exposure to some form of arts instruction (compared to 47 percent for the nation) and 25 percent of adults report having visual art lessons in their lifetime (compared to 17 percent). What stands out the most, as well, are the double-digit participation rates in acting classes (12%) and ballet classes (11%). For most CMSAs, the estimated participation rates for these forms of art education are in the single digits.

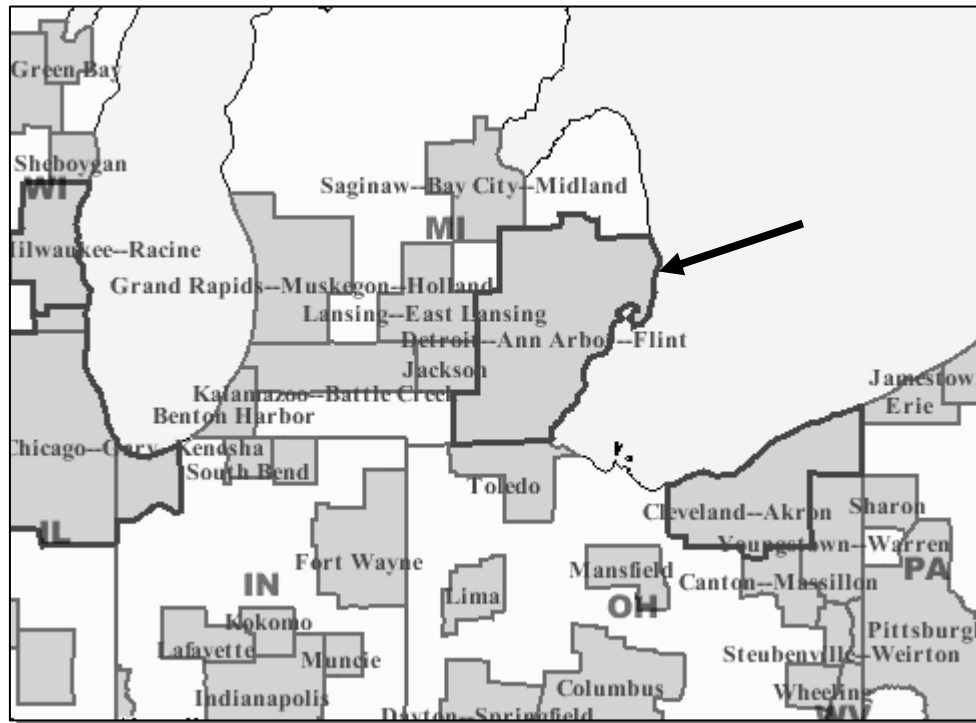
Of musically trained adults, 91 percent report having music lessons as youth. The majority took lessons at the elementary or high school they attended (53%), some took lessons outside of school (36%), and few took lessons in both locations (11%). Adults also report taking music classes at ages 18 or older (25%).

Summary

Patterns of arts participation in the Dallas-Forth Worth region are similar to the nation overall. There are some interesting variations, however. More Dallas-Fort Worth area adults watch general arts on TV, VCR and/or DVD more than in the nation overall. Rates of arts education exposure are particularly high in this region as well. In fact, this CMSA's rate of arts education is higher than the national average. However, compared to the nation's ten largest metropolitan areas, the Dallas region is in the bottom third with regard to number of cultural nonprofits and core arts entities per million residents. This CMSA is also unique in that it exhibits one of the lowest levels of household expenditures on entertainment fees and admissions.

Detroit-Ann Arbor-Flint CMSA

Figure 4: Map of the Detroit-Ann Arbor-Flint CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

The Detroit Primary Metropolitan Statistical Area (PMSA) is the hub of the larger Detroit-Ann Arbor-Flint CMSA (“greater Detroit”). The Detroit PMSA contains 81 percent of the region’s total population, while 11 percent reside in the Ann Arbor PMSA, and the remaining 8 percent in the Flint PMSA.

The greater Detroit CMSA is bordered to the east by the Great Lakes, and surrounded by metropolitan regions such as Lansing, Michigan and Toledo, Ohio. Not far to the southeast lies the Cleveland-Akron CMSA. To the west lies the Chicago-Gary-Kenosha CMSA.

Demographic Profile³²

Approximately 5.5 million individuals live in and around Detroit, Michigan. Of these residents, nearly 4.0 million are adults. This metropolitan area stands out as notably less ethnically diverse than the other regions profiled in this report. Specifically, Hispanics constitute a smaller percentage of the overall population in greater Detroit than any other CMSA.

With respect to educational attainment, the metro area does not stand out as particularly different than the nation overall. Compared to the other nine CMSAs, however, a smaller percentage of the greater Detroit population possess a bachelor's degree than any other metropolitan region except greater Los Angeles.

Like most metropolitan areas, the median household income in the region in 2000 exceeded that of the nation overall. Other socioeconomic indicators were on par with the national average.

Table 20: Demographic Profile of Greater Detroit, 2000

	Detroit	U.S.
Total Population (millions)	5.5	281.4
Adults 18 years and over	4.0	209.1
Race and ethnicity		
White	73%	77%
Hispanic or Latino (of any race)	3%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	83%	80%
Percent bachelor's degree or higher	24%	24%
Socioeconomic indicators		
Percent unemployed	6%	6%
Percent of individuals in poverty	11%	12%
Percent of families in poverty	8%	9%
Median household income (1999 \$)	\$49,160	\$42,151

Source: 2000 Census

³² The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

Arts Landscape

Table 21: Artists and Arts Organizations in Greater Detroit, 2000

	Total	Per Million Residents
Number of Artists	33,544	
Artists as a percentage of the labor force	1.3%	
Number of Registered Arts, Culture, and Humanities Nonprofits	647	119
Number of Nonprofit Entities with Arts as a Core Activity	222	41

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

In 2000, over 33,000 workers in the Detroit metro region engaged in the arts as their primary work activity. This represents little or no increase in the number of artists in the region since 1990. In fact, data suggest that artists as percentage of the labor force may have declined from 1.5 percent to 1.3 percent in that time. Greater Detroit was the only one of the ten metropolitan areas to experience such a decline.

The Detroit-Ann Arbor-Flint CMSA also has the fewest number of cultural nonprofits per million residents and the third fewest number of core arts entities per million residents. In 2000, there were 647 registered arts, culture, and humanities nonprofits in the greater Detroit area, translating to 119 organizations per million residents. With regard to art-specific organizations, the Detroit metropolitan area was home to 222 core arts entities, or 41 arts-specific organizations per million residents.

Hopefully, the city of Detroit's current efforts of arts revitalization will lead to an increase in the number of artists and arts organizations in the region. The city (contained within the larger CMSA) is funneling \$3.8 billion into the resurrection of the Woodward corridor, previously one of Detroit's most dilapidated neighborhoods. The corner stone of this resuscitation is the newly opened Max M. Fisher Music Center, an education center and 450-seat performance hall. The neighboring Detroit Opera Theatre and Detroit Institute of Arts are also undergoing renovations.³³ Furthermore, the city of Detroit's Cultural Affairs department is making efforts to connect the aforementioned institutions and the Detroit Institute of Arts, the Detroit Symphony Orchestra, and Michigan Opera Theatre together with the smaller arts organizations and art galleries in the area in the hope of creating "a synergy between them."³⁴

³³ King, R.J. and McConnell, Darci, "Arts Centers Boost Downtown's Rebirth," *The Detroit News*, 5 October, 2003.

³⁴ Colby, Joy Hakanson, "New Director Eyes a Down-to-earth Policy for City's Cultural Affairs," *The Detroit News*, 8 October 2003.

Households in the Detroit MSA spend approximately 1.4 percent of average annual household expenditures on entertainment fees and admissions (\$587). This is on par with other metropolitan areas profiled here, such as Boston, Los Angeles, and Philadelphia.³⁵

Profile of Live Arts Participation

Table 22: Live Arts Participation in Greater Detroit, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	16% *	0.6	11%
Classical music performance	13%	0.5	12%
Opera performance	4%	0.1	3%
Ballet performance	4%	0.2	4%
Non-ballet dance performance	11% *	0.4	6%
Musical play performance	20%	0.8	17%
Non-musical play performance	11%	0.4	12%
Non-performance activities			
Museums/art galleries	27%	1.1	27%
Parks/historic sites	28%	1.1	32%
Craft fairs/art festivals	44% *	1.7	33%
Any live arts attendance (excludes reading)	60%	2.4	55%
Reading literature (plays, poems, novels, short stories)	53%	2.1	47%
Read books	59%	2.4	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Over half of adults in the Detroit-Ann Arbor-Flint area attend some form of live arts each year. Like most CMSAs, musical plays are the most attended performance activity. In 2002, approximately 800,000 adults attended at least one musical play in the previous year. However, what stands out in this region is the notably high rate of attendance at jazz events (16%) and non-ballet dance (11%). Live opera and ballet activities draw the smallest audiences, at 200,000 patrons.

Non-performance activities are the most popular form of arts participation in the greater Detroit metropolitan region. Art fairs are particularly popular, with approximately 1.7 million adults (or 44 percent of adults) stopping by at least one craft fair/art festival in 2002. Adults from this region also enjoy reading literature; 59 percent of greater Detroit adults report reading books and 53 percent read literature.

³⁵ "Table 3011. Selected midwestern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

Profile of Media Arts Participation

Table 23: Media Arts Participation in Greater Detroit, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	27% *	1.1	16%
Listened to jazz on radio	37% *	1.5	24%
Listened to jazz on records/tapes/CDs	23%	0.9	17%
Classical Music			
Watched classical music on TV/VCR/DVD	22%	0.9	18%
Listened to classical music on radio	24%	0.9	24%
Listened to classical music on records/tapes/CDs	21%	0.9	19%
Opera			
Watched opera on TV/VCR/DVD	7%	0.3	6%
Listened to opera on radio	9%	0.4	6%
Listened to opera on records/tapes/CDs	9%	0.3	6%
Musicals			
Watched musicals on TV/VCR/DVD	18% *	0.7	12%
Listened to musicals on radio	4%	0.2	2%
Listened to musicals on records/tapes/CDs	5%	0.2	4%
Plays			
Watched plays on TV/VCR/DVD	14% *	0.6	9%
Listened to plays on radio	3%	0.1	2%
Other			
Watched any dance on TV/VCR/DVD	15%	0.6	13%
Watched program on the arts on TV/VCR/DVD	28%	1.1	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Jazz is big in the greater Detroit metropolitan region. In addition to high rates of attendance at live jazz events, it has the distinction of having the highest percentage of adults in any CMSA who listen to jazz on the radio (37%). In fact, the percentages of adults watching programs about jazz or listening to jazz on the radio are statistically significantly higher than the national average.

Adults in the area also enjoy watching other programs on the arts as well as classical music programs. Interestingly, the percentages of adults watching musicals and plays on TV, VCR, or DVD are higher in this region than in the national overall. Consistent with other regions, opera is the least popular media arts categories.

Profile of Arts Creation

Table 24: Arts Creation in Greater Detroit, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	10%	0.4	7%
Did weaving, crocheting, quilting, needlepoint, sewing	19%	0.8	16%
Did photography, movies, video tapes as art activity	12%	0.5	12%
Did painting, drawing, sculpture, printmaking	9%	0.4	9%
Did creative writing	12% *	0.5	7%
Composed music	4%	0.2	2%
Bought original art	9% *	0.4	6%
Played jazz	3%	0.1	1%
Played classical music	3%	0.1	2%
Sung opera	1%	0.0	1%
Sung musicals	2%	0.1	2%
Sung in groups	5%	0.2	5%
Acted	2%	0.1	1%
Danced ballet (cannot be estimated accurately)	-----	-----	0.3%
Did other dance	5%	0.2	4%
Did any arts creation	46%	1.8	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Over 40 percent of adults in the greater Detroit metropolitan area engage in some form of personal arts creation. The region exhibits relatively high rates of engagement in textile arts (19%), creative writing (12%), photography (12%), decorative arts (10%), and art collecting (9%). Approximately five percent of adults sing in groups and engage in non-ballet dance. In only two categories do arts creations rates stand out as different from the national average: the percent of adults engaged in creative writing and the percent who purchased original art.

Profile of Arts Education

Table 25: Arts Education in Greater Detroit, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	37%	1.5	34%
Visual art lessons	21%	0.8	17%
Acting lessons	6%	0.2	7%
Ballet lessons	8%	0.3	6%
Other dance lessons	15%	0.6	11%
Writing lessons	19% *	0.7	13%
Art appreciation lessons	19%	0.8	18%
Music appreciation lessons	14%	0.6	16%
Any arts education	52%	2.1	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

About half of the adults in greater Detroit have been exposed to arts education. Similar to the other metropolitan areas, music lessons are the most frequently reported form of arts education, with 87 percent of respondents indicating they took lessons in their youth and 36 percent took them as adults. Of those who had music lessons in youth, the majority relied on in-school lessons (51%), while some took outside lessons (31%), and smaller proportion took advantage of both.

In addition to music lessons, between 14 and 21 percent of adults report exposure to music appreciation (14%), non-ballet dance (15%), art appreciation and writing lessons (19%), and visual art classes (21%). As in greater Chicago, a higher percentage of adults in the greater Detroit area report visual arts classes as adults (78%) than as youth (49%).

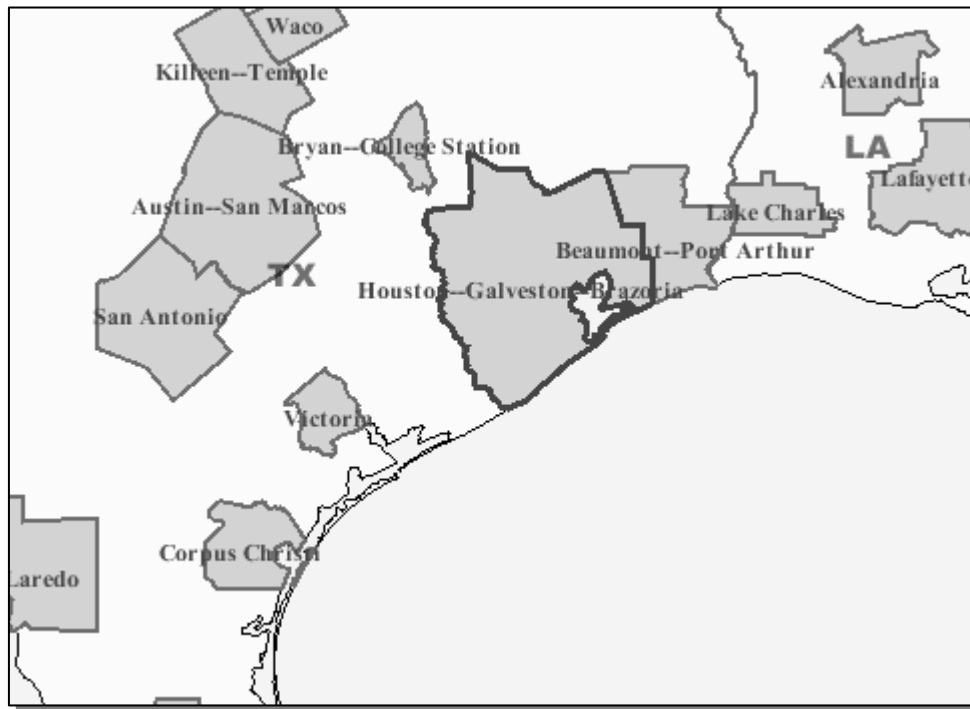
With respect to arts education, what stands out is the percentage of adults exposed to writing lessons. The fact that a greater percentage of adults in the area report some form of writing instruction than do nationwide is consistent with the higher than average rate of personal creative writing described previously.

Summary

While most Detroit area residents' art participation rates are on par with the nation overall, there are a few exceptions. In particular, adults from this region attend jazz events and non-ballet dance at a rate higher than the national average. Furthermore, the greater Detroit area has the distinction of having the highest percentage of adults in any CMSA who listen to jazz on the radio. Finally, a greater percentage of adults in the area report some form of writing instruction as well as engagement in creative writing than do nationwide. With respect to the number of arts organizations, however, this CMSA has the fewest number of cultural nonprofits per million residents of the ten metropolitan areas.

Houston-Galveston-Brazoria CMSA

Figure 5: Map of the Houston-Galveston-Brazoria CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

Founded in 1836, the City of Houston is the fourth most populous city in the nation (trailing New York, Los Angeles and Chicago). It is the hub of the Houston-Galveston-Brazoria CMSA (“greater Houston”), which spans eight counties: Brazoria, Chambers, Fort Bend, Galveston, Harris, Liberty, Montgomery and Waller. The metropolitan area is the 10th most populated in the U.S. and covers 8,778 square miles, an area slightly larger than New Jersey.³⁶

³⁶ “Houston Facts.” City of Houston online at <http://www.houstontx.gov/about/houston/houstonfacts.html>

Demographic Profile³⁷

Although Houston is a large city, with slightly under five million residents, the Houston-Galveston-Brazoria CMSA is the smallest large metro region profiled in this report. While the total population in the greater Houston region may be small compared to the other CMSAs, it ranks second behind Los Angeles in terms of percentage of Hispanics in the area. With regard to educational attainment, a smaller percentage of greater Houston residents have a high school degree as compared to the nation overall, however, the percentage of residents with a college degree exceeds the national average.

The socioeconomic indicators suggest that individuals and families in and around Houston may not be as well off as the nation overall. In particular, poverty rates tended to be higher than the national average; however, median household income exceeded that of the nation in 2000. The latter trend tends to be the case for large metropolitan areas, in general.

Table 26: Demographic Profile of Greater Houston, 2000

	Houston	U.S.
Total Population (millions)	4.7	281.4
Adults 18 years and over	3.3	209.1
Race and ethnicity		
White	62%	77%
Hispanic or Latino (of any race)	29%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	76%	80%
Percent bachelor's degree or higher	27%	24%
Socioeconomic indicators		
Percent unemployed	6%	6%
Percent of individuals in poverty	14%	12%
Percent of families in poverty	11%	9%
Median household income (1999 \$)	\$44,761	\$42,151

Source: 2000 Census

³⁷ The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

Arts Landscape

Table 27: Artists and Arts Organizations in Greater Houston, 2000

	Total	Per Million Residents
Number of Artists	33,044	
Artists as a percentage of the labor force	1.6%	
Number of Registered Arts, Culture, and Humanities Nonprofits	563	121
Number of Nonprofit Entities with Arts as a Core Activity	157	34

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

The Houston metropolitan area boasts a substantial number of artists. Approximately 33,000 area residents identify arts as their primary occupation. Comparisons with previous years' data suggest that the number of artists in the greater Houston region increased dramatically from 1990 to 2000 (Appendix C). Most impressive is the increase in artists as a percentage of the labor force from 1.3 percent to 1.6 percent over ten years.

The Houston-Galveston-Brazoria CMSA does not fair as well with respect to number of arts nonprofits though. Data from the National Centers of Charitable Statistics indicate that in 2000 the greater Houston area was home to 563 cultural nonprofit organizations. This translates to 121 such organizations per million residents, the second fewest number of such organizations per million residents of the ten metropolitan areas. Additionally, the metro region has the fewest overall number of art-specific entities of the CMSAs profiled here (157, as identified through the UDAO).

Despite what the data indicate, this metro region has numerous cultural attractions. Most noteworthy is Houston's Theater District, exceeded only by New York City in its concentration of seats in one geographic area. The 17-block Theater District is home to eight performing arts organizations with more than 12,000 seats. Moreover, of the city's many cultural, visual and performing arts organizations, 90 are devoted to multicultural and minority arts.

Additionally, residents of Houston are among the top spenders on entertainment in the U.S. According to the 2001 Consumer Expenditure Survey, households in the Houston MSA dedicate \$739 per year, or approximately 1.6 percent of their annual expenditures, on entertainment.³⁸ Some of those dollars likely go to the Houston Livestock Show and Rodeo - the largest rodeo in the world. Each year more than 1.8 million individuals visit the rodeo.³⁹

³⁸ "Table 3021. Selected southern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

³⁹ "Houston Facts" provided online by the City of Houston

Profile of Live Arts Participation

Table 28: Live Arts Participation in Greater Houston, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	15% *	0.5	11%
Classical music performance	11%	0.4	12%
Opera performance	1% *	0.03	3%
Ballet performance	5%	0.1	4%
Non-ballet dance performance	5%	0.2	6%
Musical play performance	14%	0.5	17%
Non-musical play performance	10%	0.3	12%
Non-performance activities			
Museums/art galleries	28%	0.9	27%
Parks/historic sites	28%	0.9	32%
Craft fairs/art festivals	25% *	0.8	33%
Any live arts attendance (excludes reading)	53%	1.8	55%
Reading literature (plays, poems, novels, short stories)	39% *	1.3	47%
Read books	52%	1.7	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Among live performance activities, attending jazz performances (15%) and musicals (14%) are the most popular among adults in the greater Houston region. In general, attendance rates at live performances are on par with the nation overall, with two exceptions. First, attendance at jazz events is higher in the Houston region than it is nationally. Second, attendance at live opera in the metro area is lower than the national average.

The non-performance activities tend to draw the largest audiences, but one category stands out: visits to arts/crafts fairs. While approximately 28 percent of adults from greater Houston visit museums/art galleries, or stop by parks/historic sites, a slightly lower figure (25%) visit craft fairs/art festivals each year. The latter figure is significantly lower than the national average of 33 percent.

Finally, while reading books is popular among half of adults, the percentage reading literature is notably low (39%) and significantly lower than the national average of 47 percent.

Profile of Media Arts Participation

Table 29: Media Arts Participation in Greater Houston, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	20%	0.7	16%
Listened to jazz on radio	28%	0.9	24%
Listened to jazz on records/tapes/CDs	16%	0.5	17%
Classical Music			
Watched classical music on TV/VCR/DVD	13% *	0.4	18%
Listened to classical music on radio	33% *	1.1	24%
Listened to classical music on records/tapes/CDs	17%	0.6	19%
Opera			
Watched opera on TV/VCR/DVD	4%	0.1	6%
Listened to opera on radio	6%	0.2	6%
Listened to opera on records/tapes/CDs	2% *	0.1	6%
Musicals			
Watched musicals on TV/VCR/DVD	10%	0.3	12%
Listened to musicals on radio	2%	0.1	2%
Listened to musicals on records/tapes/CDs	2% *	0.1	4%
Plays			
Watched plays on TV/VCR/DVD	7%	0.2	9%
Listened to plays on radio	5% *	0.2	2%
Other			
Watched any dance on TV/VCR/DVD	14%	0.5	13%
Watched program on the arts on TV/VCR/DVD	26%	0.9	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

While jazz stands out in the Detroit area, adults in Houston-Galveston-Brazoria prefer to listen to classical music on the radio (33%). No other form of media arts participation reaches a third of adults in the region, although watching general arts programs on TV, VCR, and DVD appeals to approximately 28 percent of adults. Other types of media arts programs such as watching jazz on television or general arts programs are also popular.

Overall, the profile of media arts participation in greater Houston is similar to that of the nation, with a handful of exceptions. Consistent with the low rate of live arts participation for opera, adults in the greater Houston region also demonstrate a lower than (national) average preference for listening to opera recordings, as well as for listening to recordings of musicals. While these differences may reflect preferences in and around Houston, it may also reflect local media offerings.

Profile of Arts Creation

Table 30: Arts Creation in Greater Houston, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	8%	0.3	7%
Did weaving, crocheting, quilting, needlepoint, sewing	13%	0.4	16%
Did photography, movies, video tapes as art activity	9%	0.3	12%
Did painting, drawing, sculpture, printmaking	9%	0.3	9%
Did creative writing	5% *	0.1	7%
Composed music	3%	0.1	2%
Bought original art	5%	0.2	6%
Played jazz	1%	0.02	1%
Played classical music	1%	0.04	2%
Sung opera (cannot be estimated accurately)	-----	-----	1%
Sung musicals	3%	0.1	2%
Sung in groups	4%	0.1	5%
Acted (cannot be estimated accurately)	-----	-----	1%
Danced ballet	1%	0.04	0.3%
Did other dance	7% *	0.2	4%
Did any arts creation	35%	1.1	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Approximately 35 percent of adults in Houston-Galveston-Brazoria do some form of arts creation. For these adults, textile arts are the most popular (13%). All other forms of arts creation engage lower percentages of adults. Rates range from nearly zero (acting) to nine percent (photography and visual arts).

While arts creation rates do not differ from the national average in most categories, the greater Houston area stands out with lower than average rates of creative writing and higher than average engagement in non-ballet dance.

Profile of Arts Education

Table 31: Arts Education in Greater Houston, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	33%	1.1	34%
Visual art lessons	17%	0.6	17%
Acting lessons	6%	0.2	7%
Ballet lessons	7%	0.2	6%
Other dance lessons	12%	0.4	11%
Writing lessons	10% *	0.3	13%
Art appreciation lessons	10% *	0.3	18%
Music appreciation lessons	23% *	0.8	16%
Any arts education	51%	1.7	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Approximately half of adults in the greater Houston area have been exposed to some form of arts education. The most cited category of arts education is music lessons (33%). Of the adults who have had music lessons, 87 percent did so as youth and 27 percent did so as adults. In their youth, most took lessons in school exclusively (53%), some outside of school (33%), and the remainder in both locations. The only type of arts education that comes as close to being as common or as popular as music lessons is music appreciation (23%). By contrast, exposure to arts appreciation is not very high.

Compared to the nation overall, adults in the greater Houston metro region boast a higher than average rate of exposure to music appreciation, but lower than average rates of exposure to writing and art appreciation.

Summary

While overall the arts profile for Houston-Galveston-Brazoria mirrors the country as a whole, this region does exhibit some variation in arts participation. Namely, the residents of greater Houston area stand out as being among the top spenders on entertainment in the U.S. Despite this, the proportion of adults attending any live arts is the lowest of the ten metropolitan areas. In particular, a substantially lower percentage of adults from this region reported visiting craft fairs or art festivals than in other metropolitan areas or the nation overall. Also of note, reading rates in the Houston-Galveston-Brazoria are the lowest amongst all ten metropolitan areas. The Houston region also lags behind with regard to number of arts nonprofits per million residents and some forms of art education.

Los Angeles-Riverside-Orange County CMSA

Figure 6: Map of the Los Angeles-Riverside-Orange County CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

The Los Angeles CMSA (“greater Los Angeles”) is large. Not only does the region boast over 16 million inhabitants, it consists of a land area of approximately 34,000 miles. This is an area almost as large as the state of Indiana. While much of the region is desert, the urbanized area is the most dense in the nation. Locals know the region as “Southern California” or “the Southland.”

Demographic Profile⁴⁰

The Los Angeles–Riverside–Orange County CMSA is the second largest metropolitan area in the country. It stands out with a particularly diverse population. No other metropolitan area contains nearly the same percentage of Hispanic residents.

In terms of educational attainment, the greater Los Angeles region does not fare as well as the nation overall. Due in part to immigrants who arrive with lower-than-average educational attainment and do not enroll in California schools, the percentage of residents with a high school degree is substantially lower than the national average. The percentage with at least a bachelor's degree is on par with the nation.

Table 32: Demographic Profile of Greater Los Angeles, 2000

	LA	U.S.
Total Population (millions)	16.4	281.4
Adults 18 years and over	11.7	209.1
Race and ethnicity		
White	55%	77%
Hispanic or Latino (of any race)	40%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	73%	80%
Percent bachelor's degree or higher	24%	24%
Socioeconomic indicators		
Percent unemployed	5%	6%
Percent of individuals in poverty	16%	12%
Percent of families in poverty	12%	9%
Median household income (1999 \$)	\$45,903	\$42,151

Source: 2000 Census

Socioeconomic indicators for the greater L.A. metropolitan area are poorer than the national average. Although the regional unemployment rate in 2000 was nearly the same as the national average, poverty rates greatly exceed those of the U.S. overall.

⁴⁰ The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

Arts Landscape

Table 33: Artists and Arts Organizations in Greater Los Angeles, 2000

	Total	Per Million Residents
Number of Artists	193,511	
Artists as a percentage of the labor force	2.8%	
Number of Registered Arts, Culture, and Humanities Nonprofits	2,171	133
Number of Nonprofit Entities with Arts as a Core Activity	727	44

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

The greater Los Angeles metropolitan area is home to the largest community of arts professionals, as a percentage of the total local labor force (2.8%), of all the metro regions in this report. Nearly 200,000 artists reside in this area. Data suggest that actors and directors constitute the substantial portion of the total number of artists.

According to the National Centers of Charitable Statistics, there were approximately 2,171 registered arts, culture, and humanities nonprofits in the Los Angeles CMSA in 2000. Interestingly, this translates to 133 cultural nonprofits per million residents, placing the Los Angeles region in the bottom half of the ten metropolitan areas for cultural nonprofits per million residents. Data from the UDAO indicate that in the same year, the metro region was home to 727 entities with arts as their core activity. Not surprisingly, theater arts contribute greatly to the total number of arts organizations in the region. Apart from the movie studios and other landmarks associated with the movie industry, other cultural attractions include the J. Paul Getty Museum, the Los Angeles County Museum of Art, and the La Brea Tar Pits.

Despite the ubiquitous presence of the entertainment industry in and around Los Angeles, household expenditures on entertainment fees and admissions in the Los Angeles MSA were not tops among the metropolitan areas profiled here. According to the 2001 Consumer Expenditure Survey, households in the Los Angeles MSA (part of the larger CMSA) spent \$621 per year, or approximately 1.4 percent of their annual expenditures, on entertainment fees and admissions.⁴¹ This figure is on par with households in Boston and Philadelphia.

⁴¹ "Table 3031. Selected western metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

Profile of Live Arts Participation

Table 34: Live Arts Participation in Greater Los Angeles, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	12%	1.4	11%
Classical music performance	12%	1.4	12%
Opera performance	4%	0.5	3%
Ballet performance	4%	0.5	4%
Non-ballet dance performance	8%	0.9	6%
Musical play performance	18%	2.1	17%
Non-musical play performance	13%	1.5	12%
Non-performance activities			
Museums/art galleries	32% *	3.7	27%
Parks/historic sites	30%	3.5	32%
Craft fairs/art festivals	30%	3.5	33%
Any live arts attendance (excludes reading)	55%	6.4	55%
Reading literature (plays, poems, novels, short stories)	44%	5.2	47%
Read books	56%	6.6	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Overall, the profile of live arts participation in the greater Los Angeles metropolitan area is similar to the nation as a whole. Slightly more than half of all adults report participating in some form of live arts in the previous year. This translates to over six million patrons, and excludes engagement in reading.

With respect to performance activities, musicals, plays, and concerts appeal to substantial numbers of residents. Eighteen percent of adults report attending at least one musical play in the previous year, which translates to 2.1 million patrons. Attending plays, jazz events, and classical music performances appeal to nearly the same percentages of adults (12% to 13%).

With respect to non-performance activities, art/craft fairs, parks/historic sites, and museums/art galleries each draw the patronage of approximately 3.5 million adults from the greater Los Angeles metropolitan area. With participation rates of approximately 30 percent of the region's adults, these activities are by far the most popular form of live arts participation. The metropolitan area stands out with a higher than average attendance rate at museums and/or art galleries (32% v. 27%).

Rates of reading are on par with the nation overall.

Profile of Media Arts Participation

Table 35: Media Arts Participation in Greater Los Angeles, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	19%	2.3	16%
Listened to jazz on radio	25%	3.0	24%
Listened to jazz on records/tapes/CDs	21% *	2.5	17%
Classical Music			
Watched classical music on TV/VCR/DVD	19%	2.2	18%
Listened to classical music on radio	25%	2.9	24%
Listened to classical music on records/tapes/CDs	21%	2.5	19%
Opera			
Watched opera on TV/VCR/DVD	8% *	1.0	6%
Listened to opera on radio	8% *	1.0	6%
Listened to opera on records/tapes/CDs	8%	0.9	6%
Musicals			
Watched musicals on TV/VCR/DVD	13%	1.5	12%
Listened to musicals on radio	4%	0.5	2%
Listened to musicals on records/tapes/CDs	5%	0.6	4%
Plays			
Watched plays on TV/VCR/DVD	11%	1.3	9%
Listened to plays on radio	5% *	0.5	2%
Other			
Watched any dance on TV/VCR/DVD	15%	1.7	13%
Watched program on the arts on TV/VCR/DVD	29%	3.4	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

The most popular media arts activity in greater Los Angeles is viewing visual arts programs on TV, VCR, or DVD (29%). Second in terms of popularity is listening to jazz and classical music. Approximately the same percentages of adults in the greater Los Angeles area report watching programs about or listening to these music programs. While less popular, the percentage that report watching recorded opera programs (8%) is greater than the national average, as is the percentage who report listening to plays on the radio (5%). While the latter may reflect unique local preferences, it may also reflect the availability of opera programs and plays on local radio stations.

Profile of Arts Creation

Table 36: Arts Creation in Greater Los Angeles, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	7%	0.8	7%
Did weaving, crocheting, quilting, needlepoint, sewing	13%	1.5	16%
Did photography, movies, video tapes as art activity	14%	1.6	12%
Did painting, drawing, sculpture, printmaking	9%	1.0	9%
Did creative writing	8%	1.0	7%
Composed music	3%	0.3	2%
Bought original art	5%	0.6	6%
Played jazz	1%	0.1	1%
Played classical music	2%	0.2	2%
Sung opera	1%	0.1	1%
Sung musicals	3%	0.4	2%
Sung in groups	3% *	0.3	5%
Acted	2%	0.2	1%
Danced ballet	0.4%	0.1	0.3%
Did other dance	4%	0.5	4%
Did any arts creation	40%	4.6	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Forty percent of adults in the Los Angeles area “do any arts creation.” For the most part, people enjoy textile arts and photography (13 and 14 percent respectively). Painting, drawing, and sculpting are also popular (9%), followed by creative writing (8%). The percentage of adults who report singing in groups is significantly lower than the national average.

Surprisingly, although Los Angeles is known for its proximity to Hollywood and as the home of the movie industry and countless stars, acting does not stand out as a more popular in this CMSA than in other regions around the country. Only two percent of adults in the region act. However, considering the size of the overall population in greater Los CMSA, this does translate into quite a number of actors. It is also important to point out that respondents were only asked if they rehearsed or performed for the public, so some forms of amateur acting may be left unaccounted for.

Profile of Arts Education

Table 37: Arts Education in Greater Los Angeles, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	31%	3.6	34%
Visual art lessons	17%	2.0	17%
Acting lessons	8%	1.0	7%
Ballet lessons	7%	0.8	6%
Other dance lessons	10%	1.2	11%
Writing lessons	14%	1.6	13%
Art appreciation lessons	22%	2.5	18%
Music appreciation lessons	17%	2.0	16%
Any arts education	46%	5.4	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Forty-six percent of adults in the greater Los Angeles CMSA have been exposed to arts education. Almost one-third of the adult population has had music lessons, making it the most common form of arts education in the area. Like other regions, nearly 90 percent took lessons as youth, and most relied on schools to provide them. Forty-seven percent took lessons at school only, 36 percent took lessons elsewhere, and 18 percent took music lessons in both places. A sizeable portion of respondents also indicated taking music lessons as adults (37%).

Although well known for its movie industry, the incidence of acting lessons in the Los Angeles-Riverside-Orange County is not higher than the national average. Overall, approximately 46 percent of adults in greater Los Angeles have been exposed to some form of arts education during their lives.

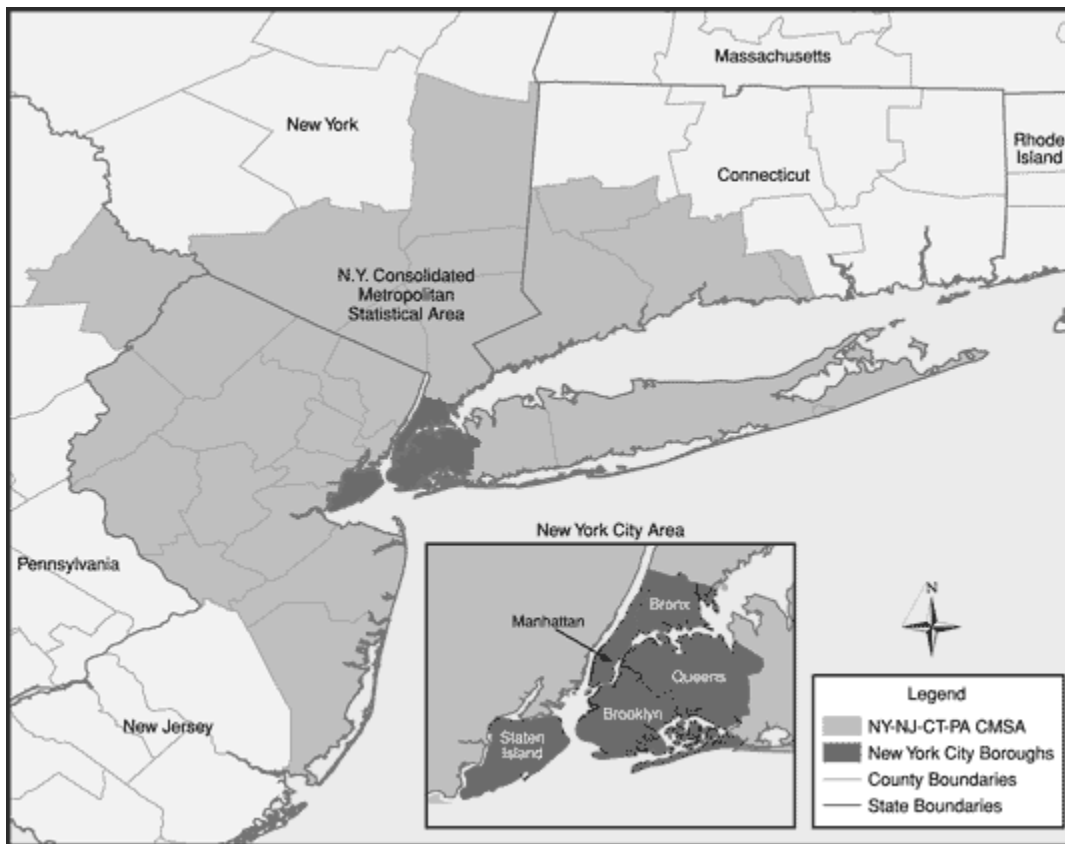
Overall, exposure to arts education in the region is similar to that of the nation.

Summary

Despite its proximity to Hollywood and being known as the home of the movie industry and countless stars, art participation rates and art exposure rates in the greater Los Angeles area do not vary greatly from national averages or averages in the ten largest CMSAs discussed in this report. This region is unique, however, in that it has the most arts organizations and largest community of arts professionals, as a percentage of the total local labor force, than any metropolitan area. Additionally, Los Angeles area residents visit museums and/or art galleries and view arts programs on TV, VCR or DVD at a higher rate than the national average.

New York-Northern New Jersey-Long Island CMSA

Figure 7: Map of the New York-Northern New Jersey-Long Island CMSA



Source: “Figure 1. New York City and the New York Consolidated Metropolitan Statistical Area (CMSA).” Office of Applied Studies. Impact of September 11, 2001 Events on Substance Use and Mental Health (Analytic Series: A-18, DHHS Publication No. SMA 02-3729.) Rockville, MD: Substance Abuse and Mental Health Services Administration, 2002.

The New York-Northern New Jersey-Long Island CMSA is composed of fifteen PMSAs that stretch across Connecticut, New York, New Jersey, and Pennsylvania. Five PMSAs are located in Connecticut. Together they contain only 9 percent of the population of the CMSA. Thirty-one percent of the CMSA’s population lives in the six PMSAs in New Jersey. Finally, most CMSA residents (60%) live in New York.

The New York-Northern New Jersey-Long Island CMSA is bordered on the south by the greater Philadelphia CMSA, and the greater Boston CMSA lies not too far to the northeast. The region is sometimes referred to as the “Tri-state area,” “New York area,” or “greater New York.” Because New York City represents an arts-hub for the region, in this report is it referred to as “greater New York City.”

Demographic Profile⁴²

With fifteen PMSAs, the New York City–Northern New Jersey–Long Island CMSA is the largest in the country. During the 1990s, the total population grew 17 percent to reach over 21 million residents by 2000.

Not surprisingly, the greater New York City region boasts substantial diversity. It contains both large non-White and large Hispanic populations.

Although the percentage of residents with at least a high school degree is similar to the national average, the percent of adults with a bachelor's degree or more exceeds that of the nation (31% v. 24%).

Socioeconomic indicators for the New York CMSA are also similar to the national average. However, median household income in the greater New York City metropolitan area exceeds that of the U.S. overall.

Table 38: Demographic Profile of Greater New York City, 2002

	NY	U.S.
Total Population (millions)	21.2	281.4
Adults 18 years and over	15.9	209.1
Race and ethnicity		
White	64%	77%
Hispanic or Latino (of any race)	18%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	79%	80%
Percent bachelor's degree or higher	31%	24%
Socioeconomic indicators		
Percent unemployed	7%	6%
Percent of individuals in poverty	13%	12%
Percent of families in poverty	10%	9%
Median household income (1999 \$)	\$50,795	\$42,151

Source: 2000 Census

Arts Landscape

Table 39: Artists and Arts Organizations in Greater New York City, 2000

	Total	Per Million Residents
Number of Artists	215,927	
Artists as a percentage of the labor force	2.3%	
Number of Registered Arts, Culture, and Humanities Nonprofits	5,008	236
Number of Nonprofit Entities with Arts as a Core Activity	1,554	73

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

More than 215,000 artists live in the greater New York City area, making this CMSA home to the greatest number of artists in the country. Only Los Angeles and San Francisco

⁴² The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

can claim more artists as a percentage of their total local labor force (2.8% and 2.5% respectively). The New York-New Jersey-Long Island CMSA can also boast to being home to the greatest number of core arts entities and cultural nonprofits of any metropolitan area. Data suggest that in 2000 there were 1,554 art-specific entities and 5,008 cultural nonprofit organizations in the greater New York City area.

Analysis by the Boston Foundation of the cultural nonprofits in New York City, including Bronx, Kings, New York, Putnam, Queens, Richmond, Rockland, Westchester counties, shows that funding for the arts in the region comes from a variety of sources: federal, state, local government, along with philanthropic support. With respect to federal funds in 1999, the greater New York City region received approximately 85¢ per capita in NEA grants to nonprofits, approximately 14¢ per capita in NEH grants to nonprofits, and about 8¢ per capita in IMLS grants to nonprofits. With respect to state government support, in 1999 the New York State Council on the Arts distributed approximately \$2.60 per capita in grants throughout the state.⁴³

Additionally, the region contains the New York City Office of Cultural Affairs – a city agency with a budget that exceeds that of the entire National Endowment for the Arts.⁴⁴ In 2000, New York’s Department of Cultural Affairs committed over \$100 million to 34 organizations in New York City, with an average grant of approximately \$3 million. The Department’s matching grant program enabled 156 smaller organizations to access average grants of \$30,000 and leverage private sector funding.⁴⁵ Finally, total foundation funding in the greater New York City area amounted to about \$27 per capita.

A study by the New York City Department of Cultural affairs, which examined 575 cultural organizations in 1999, revealed that one-half of total operating income for arts organizations was earned (versus donated), either through admissions (21%) or “other earned” income (30%). By contrast, 38 percent of the budget came from private sources, including individual contributions and membership fees (16%), foundations (11%), corporations (5%), and “other contributed” sources (5%). Surprisingly, government donations only made up 11 percent of arts organizations’ total operating income. Often, the budget size of the cultural organization determined the relative importance of the various types of funding. While the portion of individual contributions appears to remain steady across all budget sizes, the portion of government funding in total operating income was greater for smaller budget organizations versus larger budget organizations, while the portion of admissions in total operating income was greater for larger budget organizations than for smaller ones.⁴⁶

⁴³ Nelson, S. “Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas,” Boston, MA: The Boston Foundation, 2003, pp. 40-41, 44.

⁴⁴ Ibid, p. 39.

⁴⁵ Ibid, p. 49.

⁴⁶ “Who Pays for the Arts?: Income for the Nonprofit Cultural Industry in New York City,” Alliance for the Arts, 2001.

Despite the plethora of arts in and around New York City, household expenditures on entertainment fees and admissions registered in the middle range of metropolitan areas profiled here. According to the 2001 Consumer Expenditure Survey, households in the New York MSA (part of the larger CMSA) spent \$779 per year, or approximately 1.6 percent of their annual expenditures, on entertainment fees and admissions.⁴⁷

Profile of Live Arts Participation

Table 40: Live Arts Participation in Greater New York City, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	12%	1.9	11%
Classical music performance	11%	1.7	12%
Opera performance	5% *	0.8	3%
Ballet performance	4%	0.6	4%
Non-ballet dance performance	5% *	0.8	6%
Musical play performance	24% *	3.8	17%
Non-musical play performance	16% *	2.5	12%
Non-performance activities			
Museums/art galleries	30% *	4.8	27%
Parks/historic sites	35% *	5.6	32%
Craft fairs/art festivals	30% *	4.8	33%
Any live arts attendance (excludes reading)	57%	9.2	55%
Reading literature (plays, poems, novels, short stories)	51% *	8.1	47%
Read books	58%	9.2	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

The greater New York City metropolitan area is unique. In seven live arts categories, the rate of participation by greater New York residents exceeds the national average. In all, nearly 60 percent of adults in the greater New York City metropolitan area attended at least one live arts activity in the previous year. This translates to a live arts audience of over 9 million adult residents.

With respect to performance activities, what stands out about the New York metropolitan area is the substantial percentage of adults attending musicals (24%). Given the presence of New York City's theater district, the popularity of musicals and plays is not surprising. The attendance rate at musicals is statistically higher than the national

⁴⁷ "Table 3001. Selected northeastern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

average. Attendance rates at opera performances and plays are also higher than in the nation overall.

With respect to non-performance activities, the percentage of participating adults in greater New York City is higher than the national average – in every category. Visiting parks and historic sites was the most popular activity for adult residents. Thirty-five percent (5.6 million people) did so at least once in the previous year. One-third of adults enjoy visiting art museums and galleries, and attending craft festivals. Reading appeals to over half of area adults. Each year about 9 million adults in greater New York City read books. The percentage reading plays, poems, novels, or short stories, while somewhat lower than books in general, is higher than the national average (51% v. 47%)

Profile of Media Arts Participation

Table 41: Media Arts Participation in Greater New York City, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	18%	2.8	16%
Listened to jazz on radio	23%	3.7	24%
Listened to jazz on records/tapes/CDs	18%	2.9	17%
Classical Music			
Watched classical music on TV/VCR/DVD	23% *	3.7	18%
Listened to classical music on radio	27%	4.2	24%
Listened to classical music on records/tapes/CDs	25% *	3.9	19%
Opera			
Watched opera on TV/VCR/DVD	8% *	1.2	6%
Listened to opera on radio	7%	1.1	6%
Listened to opera on records/tapes/CDs	7% *	1.2	6%
Musicals			
Watched musicals on TV/VCR/DVD	13%	2.0	12%
Listened to musicals on radio	3%	0.5	2%
Listened to musicals on records/tapes/CDs	8% *	1.2	4%
Plays			
Watched plays on TV/VCR/DVD	13% *	2.0	9%
Listened to plays on radio	2%	0.4	2%
Other			
Watched any dance on TV/VCR/DVD	13%	2.1	13%
Watched program on the arts on TV/VCR/DVD	24%	3.9	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Classical music stands out as important in this CMSA. Approximately one-quarter of adults report listening to or watching classical music performances on recorded media, the radio, or on television, VCR, or DVD. In fact, in two categories, classical music rates are higher than the national average.

In addition to attending live opera and musicals at a greater-than-average rate, adults in the greater New York CMSA also watch recorded opera performances, listen to musicals, and watch plays at rates higher than the national average. While these high rates of media arts participation may reflect preferences in and around New York City, they may also reflect local media offerings.

Profile of Arts Creation

Table 42: Arts Creation in Greater New York City, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	6%	0.9	7%
Did weaving, crocheting, quilting, needlepoint, sewing	14%	2.2	16%
Did photography, movies, video tapes as art activity	14% *	2.2	12%
Did painting, drawing, sculpture, printmaking	8%	1.3	9%
Did creative writing	9%	1.3	7%
Composed music	2%	0.3	2%
Bought original art	4% *	0.6	6%
Played jazz	2%	0.3	1%
Played classical music	2%	0.3	2%
Sung opera	1%	0.2	1%
Sung musicals	3%	0.4	2%
Sung in groups	4% *	0.6	5%
Acted	1%	0.2	1%
Danced ballet (cannot be estimated accurately)	-----	-----	0.3%
Did other dance	4%	0.6	4%
Did any arts creation	39%	6.1	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

The overall percent of adults engaged in arts creation in this CMSA is similar to that in the nation. The top three activities that engage adults in this region are textile arts (14%), photography (14%), and creative writing (9%). This is not surprising, since these activities are popular among all CMSAs. While the region does not boast particularly high rates in acting or singing in musicals, despite the presence of New York City, adults do engage in photography at a rate slightly higher than the national average. Adult residents of the CMSA also purchase original art and sing in groups at rates lower than average.

Profile of Arts Education

Table 43: Arts Education in Greater New York City, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	31%	5.0	34%
Visual art lessons	18%	2.8	17%
Acting lessons	9%	1.3	7%
Ballet lessons	7%	1.2	6%
Other dance lessons	11%	1.7	11%
Writing lessons	14%	2.1	13%
Art appreciation lessons	21%	3.3	18%
Music appreciation lessons	19% *	3.0	16%
Any arts education	45%	7.1	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

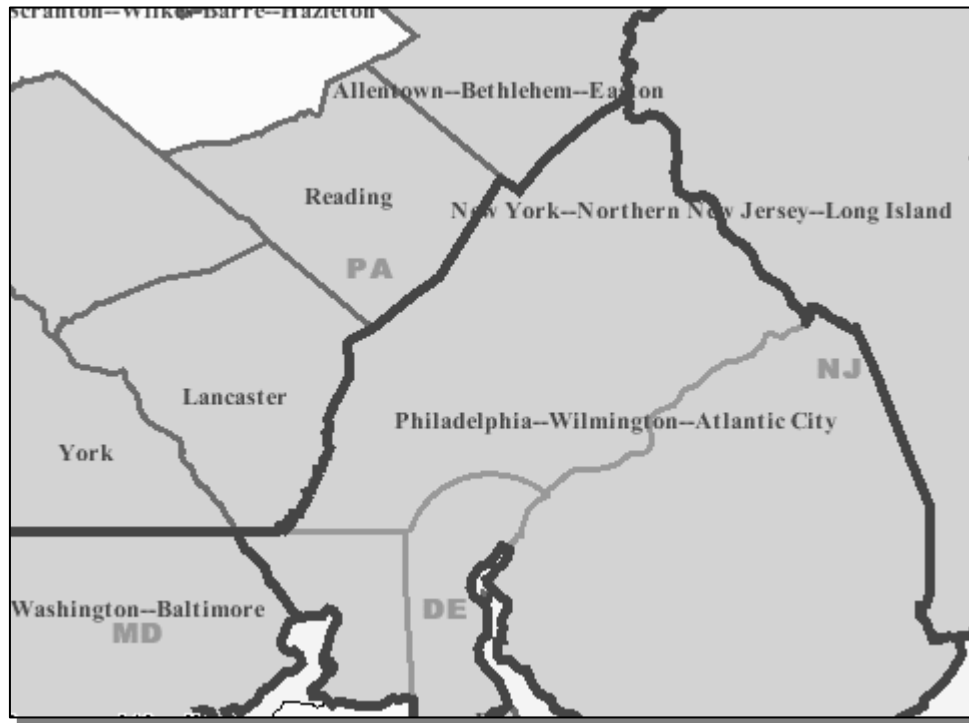
Nearly half of adults in greater New York City have had some form of arts education. Like all CMSAs, music lessons are the most popular (31%). Patterns of participation in music lessons follow that of the other CMSAs: 87 percent took lessons as youth, of which lessons were taken in-school (41%), outside school (36%), or both (23%). Thirty percent of respondents who took music lessons report taking some classes as adults. In general, arts education rates in the greater New York City CMSA are relatively average, with one exception. The percentage of adults in the region reporting music appreciation lessons is higher than average.

Summary

The largest CMSA in the country, New York-Northern New Jersey-Long Island is on par with the nation and the other metropolitan areas with respect to arts participation and arts exposure rates. Overall, the residents of this area have similar art interests and habits as those across the country. The New York CMSA stands out, however, for its notably high attendance rates to live operas and musicals, as well as its higher-than-national-average rate for watching recorded opera performances and plays and listening to musicals. New York area residents also enjoy non-performance activities, and the percentage of adults engaging in these activities is higher than the national average in every category. Fortunately for the region's art enthusiasts, this CMSA contains the largest number of cultural nonprofit organizations and core arts entities of the ten metropolitan areas.

Philadelphia-Wilmington-Atlantic City CMSA

Figure 8: Map of the Philadelphia-Wilmington-Atlantic City CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

Philadelphia is the hub of the Philadelphia-Wilmington-Atlantic City CMSA (“greater Philadelphia”). This CMSA extends east to New Jersey and south into Delaware. In all, the metropolitan region covers 5,936 square miles and is home to slightly more than 6 million people. Most residents reside in the Philadelphia PMSA (82.4% of the area's population in 2000), and fewer in the Wilmington-Newark PMSA (9.5%), Atlantic-Cape May PMSA (5.7%) and Vineland-Millville-Bridgeton PMSA (2.4%).

The Philadelphia-Wilmington-Atlantic City CMSA is unique in that it is bordered on the north by the greater New York City CMSA and on the south by the Washington-DC Baltimore CMSA.

Demographic Profile⁴⁸

The population of the greater Philadelphia region grew slowly from 1990 to 2000 at a rate of five percent. As non-Whites constitute a greater percentage of the population in greater Philadelphia than they do nationwide, the region's Hispanic population is comparatively smaller. However, the Hispanic population did grow substantially between 1990 and 2000.

With respect to educational attainment, Philadelphia residents are generally on par with the nation overall. They do, however, boast a slightly higher proportion of residents with a bachelor's degree.

Socioeconomic indicators in greater Philadelphia mirror those of the nation. There is some indication that the region may have experienced a slightly better economic climate in 2000, but only median household income stands out as notably higher than the national average.

Table 44: Demographic Profile of Greater Philadelphia, 2000

	Philly	U.S.
Total Population (millions)	6.2	281.4
Adults 18 years and over	4.6	209.1
Race and ethnicity		
White	73%	77%
Hispanic or Latino (of any race)	6%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	82%	80%
Percent bachelor's degree or higher	27%	24%
Socioeconomic indicators		
Percent unemployed	6%	6%
Percent of individuals in poverty	11%	12%
Percent of families in poverty	8%	9%
Median household income (1999 \$)	\$47,528	\$42,151

Source: 2000 Census

⁴⁸ The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

Arts Landscape

Table 45: Artists and Arts Organizations in Greater Philadelphia, 2000

	Total	Per Million Residents
Number of Artists	44,040	
Artists as a percentage of the labor force	1.5%	
Number of Registered Arts, Culture, and Humanities Nonprofits	1,048	169
Number of Nonprofit Entities with Arts as a Core Activity	328	53

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

In 2000, approximately 44,040 area residents identified arts as their primary occupation. Where do they work? There are over 1,000 registered arts, culture, and humanities nonprofit organizations in the greater Philadelphia area, translating to 169 cultural nonprofits per million residents. Examining the arts community more narrowly, data from the Unified Database of Arts Organizations indicate there are 328 “core arts entities” in the region.

The cultural attractions in the city of Philadelphia (contained within the CMSA) are numerous and growing. Already home to the Philadelphia Museum of Art, the Rodin Museum, the Pennsylvania Academy of Arts, the Wilma Theater, and the Academy of Music (the nation’s oldest grand opera house), the city recently saw the openings of the Independence Visitor Center and the Kimmel Center for the Performing Arts and is anticipating the opening of the Calder Museum. Moreover, in the past decade, the number of production theaters in Philadelphia has grown from a handful to over 100.⁴⁹ Clearly, arts enthusiasts from this CMSA have much to celebrate, and they do, seeing as their rates of live arts participation are among the highest.

Despite what appears to be average, or above average, live arts participation rates, expenditures on entertainment in the Philadelphia MSA in 2001 are among the lowest described here. In 2001, households spent \$482 per year, or about 1.3 percent of their annual expenditures, on entertainment fees and admissions.⁵⁰

⁴⁹ Rimel, R. “An Arts Renaissance has begun in Philadelphia,” *The Philadelphia Inquirer*, 27 March, 2003.

⁵⁰ “Table 3001. Selected northeastern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001.” Washington, DC: Bureau of Labor Statistics.

Profile of Live Arts Participation

Table 46: Live Arts Participation in Greater Philadelphia, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	16% *	0.7	11%
Classical music performance	14%	0.6	12%
Opera performance	4%	0.2	3%
Ballet performance	5%	0.2	4%
Non-ballet dance performance	7%	0.3	6%
Musical play performance	26% *	1.2	17%
Non-musical play performance	16%	0.7	12%
Non-performance activities			
Museums/art galleries	34% *	1.5	27%
Parks/historic sites	41% *	1.9	32%
Craft fairs/art festivals	35%	1.6	33%
Any live arts attendance (excludes reading)	63% *	2.9	55%
Reading literature (plays, poems, novels, short stories)	52%	2.4	47%
Read books	63% *	2.9	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

The greater Philadelphia CMSA stands out with relatively high levels of live arts participation. Overall, approximately 63 percent of adults report attending live arts in the previous year. This is statistically higher than the national average.

While many live arts attendance rates in greater Philadelphia mirror patterns in other parts of the country, there are four notable exceptions. First, attendance at live jazz events is higher than the national average. The same is true for attendance rate at live musicals. While visits to parks and historic site tend to be popular in all CMSAs, the 41 percent of greater Philadelphia adults who do so is substantially higher than the national average. Finally, a greater percentage of adults in greater Philadelphia visit art museums and galleries each year than do adults nationally.

Reading is a unique form of arts engagement. The percentage of adults reading books in greater Philadelphia (63%) exceeds the national average. Approximately half of adults report reading literature, such as plays, poems, novels or short stories.

Profile of Media Arts Participation

Table 47: Media Arts Participation in Greater Philadelphia, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	26% *	1.2	16%
Listened to jazz on radio	35% *	1.6	24%
Listened to jazz on records/tapes/CDs	24% *	1.1	17%
Classical Music			
Watched classical music on TV/VCR/DVD	26% *	1.2	18%
Listened to classical music on radio	31% *	1.4	24%
Listened to classical music on records/tapes/CDs	24%	1.1	19%
Opera			
Watched opera on TV/VCR/DVD	7%	0.3	6%
Listened to opera on radio	9% *	0.4	6%
Listened to opera on records/tapes/CDs	5%	0.2	6%
Musicals			
Watched musicals on TV/VCR/DVD	18% *	0.8	12%
Listened to musicals on radio	5% *	0.2	2%
Listened to musicals on records/tapes/CDs	8% *	0.4	4%
Plays			
Watched plays on TV/VCR/DVD	12%	0.6	9%
Listened to plays on radio	2%	0.1	2%
Other			
Watched any dance on TV/VCR/DVD	16%	0.7	13%
Watched program on the arts on TV/VCR/DVD	31% *	1.4	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Philadelphia-Wilmington-Atlantic City exhibits among the highest media arts participation rates. About one-third of adults in the region watch visual arts programs on TV, VCR or DVD (31%), listen to jazz on the radio (35%), or listen to classical music on the radio (31%). All jazz participation rates are statistically significantly higher than the national averages. The same is also true for watching classical music programs on television, VCR, or DVD or listening to them on the radio.

Also notable are the percentages of adults who listen to opera on the radio (9%), watch musicals on TV, VCR, or DVD (18%), and listen to recordings of musicals (8%). Arts participation rates in other categories mirror those found in other metro areas.

Profile of Arts Creation

Table 48: Arts Creation in Greater Philadelphia, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	7%	0.3	7%
Did weaving, crocheting, quilting, needlepoint, sewing	14%	0.7	16%
Did photography, movies, video tapes as art activity	11%	0.5	12%
Did painting, drawing, sculpture, printmaking	9%	0.4	9%
Did creative writing	6%	0.3	7%
Composed music	3%	0.1	2%
Bought original art	10% *	0.5	6%
Played jazz	3%	0.1	1%
Played classical music	1%	0.04	2%
Sung opera	1%	0.1	1%
Sung musicals	2%	0.1	2%
Sung in groups	7%	0.3	5%
Acted	4% *	0.2	1%
Danced ballet (cannot be estimated accurately)	-----	-----	0.3%
Did other dance	7%	0.3	4%
Did any arts creation	47% *	2.2	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Many adults in the Philadelphia region enjoy arts creation. Almost one half of all adults engage in some form of arts creation (47%; higher than the national average). As participation rates are not markedly higher in the various arts creation categories for Philadelphia-Wilmington-Atlantic City than for other CMSAs, the high overall arts creation rate suggests heterogeneity in arts creation among respondents.

Popular forms of arts creation in greater Philadelphia are similar to other metropolitan areas: textile arts (14%), photography (11%), and visual arts (9%). Participation in buying art appears relatively high in the region (10%), as does participation in other dance (7%) and acting (4%).

Profile of Arts Education

Table 49: Arts Education in Greater Philadelphia, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	41% *	1.9	34%
Visual art lessons	18%	0.8	17%
Acting lessons	5%	0.2	7%
Ballet lessons	9%	0.4	6%
Other dance lessons	13%	0.6	11%
Writing lessons	17%	0.8	13%
Art appreciation lessons	23%	1.0	18%
Music appreciation lessons	20%	0.9	16%
Any arts education	59% *	2.7	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Adults in this CMSA have among the highest rates of arts education of the ten metropolitan areas. Over half of all adults report some exposure to the arts (59%) – significantly higher than the national average. Approximately 41 percent have taken music lessons or classes at some point, also higher than most adults nationwide. Unlike other CMSAs, of the 88 percent who took lessons as youth, the bulk relied on non-school instruction (41%) as compared to in-school instruction (33%). Thirty percent of those who took music lessons indicated they took classes as adults.

Like the other metropolitan areas, no other type of arts education comes close to music lessons in terms of popularity. Art and music appreciation classes are a distant second and third. Similar percentages of adults report taking both types of classes as youth and as adults.

Summary

The greater Philadelphia CMSA is unique in its high rates of live arts performance attendance, media arts participation, arts exposure and overall arts creation. In fact, this region has statistically higher rates of live arts performance attendance and overall arts creation than the national average. Interestingly though, despite these high participation rates, expenditures on entertainment in this metropolitan area are among the lowest described here. Overall though, the residents of the greater Philadelphia metropolitan region have similar art interests as those in other regions and across the nation when it comes to types of arts activities they attend or participate in.

San Francisco-Oakland-San Jose CMSA

Figure 9: Map of the San Francisco-Oakland-San Jose CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

The San Francisco-Oakland-San Jose CMSA (“greater San Francisco”) is bordered on the west by the Pacific Ocean and surrounded by other metropolitan areas. It is composed of the Oakland PMSA (containing 34% of the area's population), the San Francisco PMSA (25%), the San Jose PMSA (24%), the Santa Cruz-Watsonville PMSA (4%), Santa Rosa PMSA (7%), and the Vallejo-Fairfield-Napa PMSA (7%). Locals know the region as “the Bay Area.”

Demographic Profile⁵¹

The San Francisco-Oakland-San Jose area contains seven million residents. Together these inhabitants constitute a diverse community. The metropolitan area boasts the largest non-White community of any CMSA in the report. Many of these residents are Asian. Hispanics also constitute a large percentage of the population.

The educational attainment of greater San Francisco adults substantially exceeds that of the nation. A greater percentage of adults in the region have a high school degree and have a bachelor's degree than in the U.S. overall.

Socioeconomic indicators for greater San Francisco at the time of the 2000 Census were particularly positive. Not only did the region exhibit lower levels of unemployment and poverty, but also the median household income in the metro area exceeded that over the nation by nearly \$20,000.

Table 50: Demographic Profile of Greater San Francisco, 2000

	SanFran	U.S.
Total Population (millions)	7.0	281.4
Adults 18 years and over	5.4	209.1
Race and ethnicity		
White	59%	77%
Hispanic or Latino (of any race)	20%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	84%	80%
Percent bachelor's degree or higher	37%	24%
Socioeconomic indicators		
Percent unemployed	5%	6%
Percent of individuals in poverty	9%	12%
Percent of families in poverty	6%	9%
Median household income (1999 \$)	\$62,024	\$42,151

Source: 2000 Census

Arts Landscape

Table 51: Artists and Arts Organizations in Greater San Francisco, 2000

	Total	Per Million Residents
Number of Artists	87,975	
Artists as a percentage of the labor force	2.5%	
Number of Registered Arts, Culture, and Humanities Nonprofits	1,785	255
Number of Nonprofit Entities with Arts as a Core Activity	560	80

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

⁵¹ The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

The community of arts professionals in the greater San Francisco metropolitan area enjoyed substantial expansion between 1990 and 2000. Overall, the region ranks second among the ten largest metropolitan areas in terms of artists as a percentage of the labor force, which increased from two percent in 1990 to 2.5 percent by 2000.

According to the National Centers of Charitable Statistics, there were approximately 1,785 cultural nonprofit organizations in the San Francisco-Oakland-San Jose CMSA in 2000. This translates to 255 cultural nonprofits per million residents, the second highest ratio of all metropolitan areas. Examining the subset of organizations that focus exclusively on the arts, UDAO data indicate that in the same year the metro region was home to 560 organizations with arts as their core business activity. With 80 core arts entities per million residents, the greater San Francisco area boasts the highest ratio of arts-focused organizations to million residents of the ten metropolitan areas.

Some of the funding for the arts in San Francisco comes from the Hotel Room Tax. This 14 percent levy on hotel room charges generated \$195.1 million in fiscal year 2000-01. The two agencies that support local arts and culture, the Grants for the Arts/San Francisco Hotel Tax Fund and the San Francisco Arts Commission, both receive funds from the tax revenues. Of the \$195.1 million dollars earned from the tax, \$36.7 million was allocated to local arts organizations. Among other sources, additional support comes from the Grants for the Arts (GFTA), a city agency with a budget of \$15.6 million that makes grants to approximately 300 large and small local arts organizations.⁵²

Excluding grants to individual artists, in 1999, the greater San Francisco CMSA received slightly less than 40¢ per capita in NEA grants to nonprofits, less than 5¢ per capita in NEH grants to nonprofits, and about 6¢ per capita in IMLS grants to nonprofits. Some federal money, along with state, corporate, and foundation support, is directed to the state's arts agencies. Although the region is also home to 20 foundations that make major gifts to the arts, total foundation funding in the area amounted to about \$11 per capita in 1999. In the same year, the California Arts Council distributed approximately 50¢ per capita in grants.⁵³

Residents of greater San Francisco are among the top spenders on entertainment in the U.S. According to the 2001 Consumer Expenditure Survey, households in the San Francisco MSA (part of the larger CMSA) spent \$1,008 per year, or approximately 1.8 percent of their annual expenditures, on entertainment fees and admissions.⁵⁴

Profile of Live Arts Participation

Table 52: Live Arts Participation in Greater San Francisco, 2002

⁵² Nelson, S. "Funding for Cultural Organizations in Boston and Nine Other Metropolitan Areas," Boston, MA: The Boston Foundation, 2003, p. xix.

⁵³ Ibid, pp 9, 40-41, 44.

⁵⁴ "Table 3031. Selected western metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001." Washington, DC: Bureau of Labor Statistics.

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	10%	0.6	11%
Classical music performance	19% *	1.0	12%
Opera performance	4%	0.2	3%
Ballet performance	7%	0.4	4%
Non-ballet dance performance	13% *	0.7	6%
Musical play performance	17%	0.9	17%
Non-musical play performance	14%	0.7	12%
Non-performance activities			
Museums/art galleries	30%	1.6	27%
Parks/historic sites	31%	1.7	32%
Craft fairs/art festivals	40%	2.2	33%
Any live arts attendance (excludes reading)	61%	3.3	55%
Reading literature (plays, poems, novels, short stories)	48%	2.6	47%
Read books	56%	3.0	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Overall, approximately 61 percent of adults in the greater San Francisco area participate in some form of live arts each year. With respect to performance activities, two statistics stand out in the greater San Francisco CMSA. First, nearly one fifth of adults report attending a live classical music performance in the previous year. Second, attendance at live non-ballet dance performances is high in the greater San Francisco CMSA (13%).

With respect to non-performance activities, attending craft festivals stands out as most popular among adults. Approximately 40 percent report doing so at least once in the previous year, as compared to approximately 30 percent for visiting art museums and galleries, and for visiting parks and other historic sites.

Like all regions of the country, reading literature for pleasure proves the most popular form of live arts engagement. Nearly half of adults in greater San Francisco report reading literature, such as plays, poems, novels, or short stories. A greater percentage (56%), report reading books in general.

Profile of Media Arts Participation

Table 53: Media Arts Participation in Greater San Francisco, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	18%	1.0	16%
Listened to jazz on radio	26%	1.4	24%
Listened to jazz on records/tapes/CDs	19%	1.0	17%
Classical Music			
Watched classical music on TV/VCR/DVD	15%	0.8	18%
Listened to classical music on radio	23%	1.2	24%
Listened to classical music on records/tapes/CDs	24%	1.3	19%
Opera			
Watched opera on TV/VCR/DVD	6%	0.3	6%
Listened to opera on radio	7%	0.4	6%
Listened to opera on records/tapes/CDs	8%	0.4	6%
Musicals			
Watched musicals on TV/VCR/DVD	16%	0.9	12%
Listened to musicals on radio	2%	0.1	2%
Listened to musicals on records/tapes/CDs	5%	0.3	4%
Plays			
Watched plays on TV/VCR/DVD	9%	0.5	9%
Listened to plays on radio	2%	0.1	2%
Other			
Watched any dance on TV/VCR/DVD	18%	1.0	13%
Watched program on the arts on TV/VCR/DVD	26%	1.4	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

For adults in greater San Francisco, the popularity of listening to jazz and classical music on the radio is second only to watching visual arts programs on TV, VCR, or DVD. Twenty-six percent of adults watch visual arts programs on one of the aforementioned media outlets, while 26 percent listen to jazz and 23 percent listen to classical music on the radio. Least popular is listening to musicals and plays on the radio.

Consistent with the fact that San Francisco area adults report high rates of live participation in “other dance,” they also report high rates of media arts participation in this area. These media arts participation rates are likely to reflect both local media arts preferences and local media offerings.

Profile of Arts Creation

Table 54: Arts Creation in Greater San Francisco, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	10%	0.5	7%
Did weaving, crocheting, quilting, needlepoint, sewing	13%	0.7	16%
Did photography, movies, video tapes as art activity	14%	0.8	12%
Did painting, drawing, sculpture, printmaking	9%	0.5	9%
Did creative writing	4%	0.2	7%
Composed music	4%	0.2	2%
Bought original art	7%	0.4	6%
Played jazz (cannot be estimated accurately)	-----	-----	1%
Played classical music	2%	0.1	2%
Sung opera	2%	0.1	1%
Sung musicals	3%	0.2	2%
Sung in groups	5%	0.3	5%
Acted	1%	0.1	1%
Danced ballet (cannot be estimated accurately)	-----	-----	0.3%
Did other dance	2%	0.1	4%
Did any arts creation	41%	2.2	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Three forms of arts creation engage at least ten percent of adults in the San Francisco-Oakland-San Jose metro area: photography (14%), textile arts (13%), and decorative arts (10%). The visual arts creation rate is on par at nine percent. Overall, 41 percent of adults in the region engage in some form of arts creation. The percentages of adults playing jazz or dancing ballet are too small to estimate with precision.

Profile of Arts Education

Table 55: Arts Education in Greater San Francisco, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	35%	1.9	34%
Visual art lessons	22%	1.2	17%
Acting lessons	12%	0.6	7%
Ballet lessons	8%	0.4	6%
Other dance lessons	16%	0.9	11%
Writing lessons	17%	0.9	13%
Art appreciation lessons	24%	1.3	18%
Music appreciation lessons	17%	0.9	16%
Any arts education	48%	2.6	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Nearly half of the adults in the San Francisco region have had some arts education (48%). Exposure to music lesson is on par with other regions and the U.S. in general. Of the 35 percent who report lessons, almost all report taking lessons as youth (94%). In-school lessons were most popular (52%). Approximately one-third took lesson outside of school, and 17 percent took lessons in both places. Music lessons in adulthood are common in the San Francisco region. One-third of respondents who report taking music lessons experienced some instruction at or after age 18.

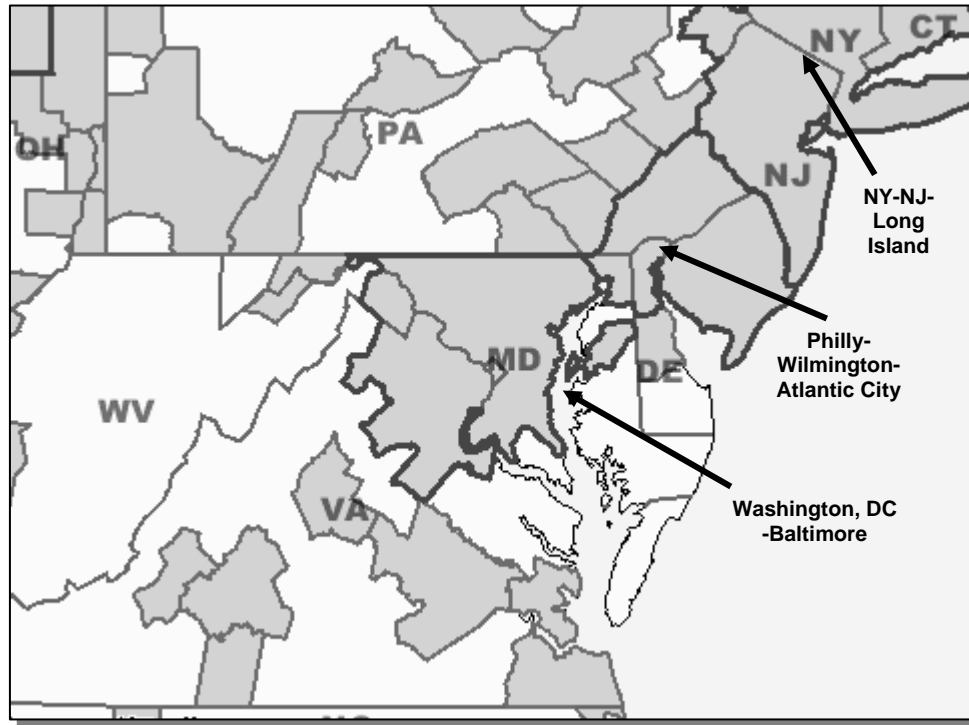
In addition to music lessons, adults in the San Francisco region report relatively high rates of exposure to art appreciation (24%), visual art classes (22%), music appreciation and writing lessons (17%), and other dance lessons (16%).

Summary

Although, in general, on par with the nation and the other nine metropolitan areas in terms of arts participation and arts exposure rates, the greater San Francisco area exhibits certain variations which make its arts participation profile unique. In particular, this region stands out as having the greatest number of core arts entities per million residents and the second largest number of cultural nonprofits per million residents. Additionally, adults in this area report higher than average attendance rates to live classical music performances and non-ballet dance performances. It will come as no surprise that greater San Francisco area residents are among the top spenders on arts entertainment as a percentage of annual household income.

Washington, DC – Baltimore CMSA

Figure 10: Map of the Washington, DC – Baltimore CMSA



Source: American Factfinder

Note: Light gray areas are metropolitan areas. The dark gray outlined areas are CMSAs.

The Washington, DC-Baltimore Consolidated Metropolitan Statistical Area (CMSA) (“greater DC”) includes the District of Columbia, and parts of Maryland, Virginia, and West Virginia. This CSMA is composed of the Washington, DC PMSA (containing 64.7% of the CMSA population in 2000), the Baltimore PMSA (33.6%), and the Hagerstown PMSA (1.7%). It extends from Northern Virginia through most of Maryland to the Pennsylvania line.

The Washington, DC-Baltimore CMSA is bordered to the north by the Philadelphia-Wilmington-Atlantic City CMSA.

Demographic Profile⁵⁵

The population of greater Washington, DC-Baltimore is diverse. Whereas non-Whites constitute 23 percent of residents nationwide, the figure is 37 percent in the DC metro region. However, the percent of Hispanics residing in the area is lower than in the U.S. overall.

On average, the residents of the greater DC CMSA tend to be better educated than the national average. This is especially the case with regard to higher education. Such higher than average levels of educational attainment are likely to be related to the higher than average regional levels of arts education described later in this chapter.

Table 56: Demographic Profile of Greater DC, 2000

	DC	U.S.
Total Population (millions)	7.6	281.4
Adults 18 years and over	5.7	209.1
Race and ethnicity		
White	63%	77%
Hispanic or Latino (of any race)	6%	13%
Educational attainment (25+ yrs)		
Percent high school graduate	85%	80%
Percent bachelor's degree or higher	37%	24%
Socioeconomic indicators		
Percent unemployed	4%	6%
Percent of individuals in poverty	8%	12%
Percent of families in poverty	6%	9%
Median household income (1999 \$)	\$57,291	\$42,151

Source: 2000 Census

As educational attainment and economic well-being tend to be positively correlated, it is not surprising that all of the economic indicators for the greater DC area are more favorable than for the nation as a whole. Poverty and unemployment rates were lower and median household income was higher than the U.S. averages in 2000.

⁵⁵ The introduction outlined the important relationships between demographic and cultural factors and arts participation rates on p.4. The reader is encouraged to refer to that discussion whenever key demographic and cultural factors are summarized in this chapter and other chapters.

Arts Landscape

Table 57: Artists and Arts Organizations in Greater DC, 2000

	Total	Per Million Residents
Number of Artists	73,374	
Artists as a percentage of the labor force	1.9%	
Number of Registered Arts, Culture, and Humanities Nonprofits	1,912	251
Number of Nonprofit Entities with Arts as a Core Activity	491	65

Sources: 1999, 2000, 2001 Current Population Surveys; The Urban Institute, National Center for Charitable Statistics; The Unified Database of Arts Organizations, 2000 Census data

In 2000, more than 73,300 workers in the greater DC area engaged in the arts as their primary work activity. The artists constitute 1.9 percent of the regional labor force, making this CMSA home to the fourth largest community of artists as a percentage of the total local labor force. Although data indicate that the total number of artists in the region increased notably over ten years, artists as a percentage of the labor force remained steady. This suggests substantial growth in the regional labor force overall.

The Washington, DC-Baltimore CMSA has the third highest ratio of cultural nonprofits per million residents (251). In 2000, approximately 1,912 nonprofits registered with the IRS in the areas of arts, culture, and humanities. In the same year, UDAO data indicate there were 491 core arts entities in the greater Washington, DC area.

Average annual expenditures on entertainment fees and admissions in the Washington, DC MSA (contained in the larger CMSA) are the second highest profiled here. At \$871 per year, spending constitutes 1.8 percent of average annual household expenditures. Households in the Baltimore MSA (also contained in the larger CMSA) spend less on entertainment fees and admissions than do those in DC. Households in Baltimore spend an average of \$466 per year, or 1.2 percent of average annual expenditures.⁵⁶

⁵⁶ “Table 3021. Selected southern metropolitan statistical areas: Average annual expenditures and characteristics, Consumer Expenditure Survey, 2000-2001.” Washington, DC: Bureau of Labor Statistics.

Profile of Live Arts Participation

Table 58: Live Arts Participation in Greater DC, 2002

Attended/visited at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Performance activities			
Jazz performance	14%	0.8	11%
Classical music performance	15%	0.9	12%
Opera performance	6%	0.3	3%
Ballet performance	6%	0.3	4%
Non-ballet dance performance	8%	0.5	6%
Musical play performance	25% *	1.4	17%
Non-musical play performance	15%	0.9	12%
Non-performance activities			
Museums/art galleries	39% *	2.2	27%
Parks/historic sites	50% *	2.8	32%
Craft fairs/art festivals	34%	1.9	33%
Any live arts attendance (excludes reading)	68% *	3.9	55%
Reading literature (plays, poems, novels, short stories)	55% *	3.1	47%
Read books	66% *	3.8	57%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

The greater Washington, DC metropolitan area boasts a high rate of “any live arts attendance.” Nearly 70 percent of adults report participating in some form of live arts (excluding reading) in the previous year. This rate stands apart as significantly higher than live arts participation nationwide.

With respect to performance-based live arts, attendance at most activities is similar to the U.S. averages. The exception is attendance at musicals. Whereas 17 percent of adults attend musicals nationwide, the figure is significantly higher in greater DC: 25 percent. The popularity of musicals substantially exceeds that of other live performance activities. Nearly the same percentages of adults report attending jazz concerts, classical music concerts, and plays (approx. 15%).

Perhaps due to the plethora of museums in the region, the greater DC area boasts a high level of attendance at art museums and galleries (39%). In addition, Washington, DC-Baltimore stands out with a significantly higher rate of attendance at parks/historical sites than the nation or any other CMSA except Philadelphia-Wilmington-Atlantic City.

By far the highest attendance rates for arts participation by CMSA are for reading literature. Over half of adults in the region read novels, short stories, poems and plays for pleasure and a notable 66 percent read books. Both figures exceed the national average.

Profile of Media Arts Participation

Table 59: Media Arts Participation in Greater DC, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Jazz			
Watched jazz on TV/VCR/DVD	23% *	1.3	16%
Listened to jazz on radio	31% *	1.8	24%
Listened to jazz on records/tapes/CDs	27% *	1.5	17%
Classical Music			
Watched classical music on TV/VCR/DVD	22%	1.3	18%
Listened to classical music on radio	29% *	1.7	24%
Listened to classical music on records/tapes/CDs	21%	1.2	19%
Opera			
Watched opera on TV/VCR/DVD	9% *	0.5	6%
Listened to opera on radio	7%	0.4	6%
Listened to opera on records/tapes/CDs	9% *	0.5	6%
Musicals			
Watched musicals on TV/VCR/DVD	17% *	0.9	12%
Listened to musicals on radio	3%	0.2	2%
Listened to musicals on records/tapes/CDs	7% *	0.4	4%
Plays			
Watched plays on TV/VCR/DVD	13%	0.7	9%
Listened to plays on radio	4%	0.2	2%
Other			
Watched any dance on TV/VCR/DVD	16%	0.9	13%
Watched program on the arts on TV/VCR/DVD	31% *	1.7	26%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

In many cases, media arts participation patterns in Washington, DC-Baltimore exceed the national averages. Watching or listening to classical music performances is popular, as is watching general arts programs on TV, VCR, or DVD. What stands out, however, is the higher-than-average rates of viewing or listening to jazz. On all three jazz-related measures, the region stands out as higher than average.

Profile of Arts Creation

Table 60: Arts Creation in Greater DC, 2002

Did the following at least once in the last year	Percent of Adults	No. of Adults (millions)	U.S. Overall
Did ceramics, jewelry, leatherwork, metalwork	6%	0.4	7%
Did weaving, crocheting, quilting, needlepoint, sewing	16%	0.9	16%
Did photography, movies, video tapes as art activity	14%	0.8	12%
Did painting, drawing, sculpture, printmaking	9%	0.5	9%
Did creative writing	9%	0.5	7%
Composed music	2%	0.1	2%
Bought original art	11% *	0.6	6%
Played jazz	1%	0.1	1%
Played classical music	3%	0.2	2%
Sung opera	1%	0.1	1%
Sung musicals	4%	0.2	2%
Sung in groups	5%	0.3	5%
Acted (cannot be estimated accurately)	-----	-----	1%
Danced ballet	1%	0.03	0.3%
Did other dance	7%	0.4	4%
Did any arts creation	48% *	2.7	40%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

The greater DC metropolitan area enjoys the distinction of being the CMSA with the highest percentage of the population reporting some form of arts creation (48%). More adults report doing so in the greater DC metro region than do in the U.S. overall. Like all CMSAs, textile arts are quite popular (16%), as is photography (14%). Buying art is also popular in the greater DC region (11%), and enjoyed at a rate higher than the national average.

The least popular personal arts creation activity in greater DC/Baltimore is acting. The percentage doing so is too small to be estimated with precision.

Profile of Arts Education

Table 61: Arts Education in Greater DC, 2002

Has had the following types of lessons during lifetime	Percent of Adults	No. of Adults (millions)	U.S. Overall
Music lessons	43% *	2.4	34%
Visual art lessons	24% *	1.4	17%
Acting lessons	10%	0.6	7%
Ballet lessons	10% *	0.6	6%
Other dance lessons	14%	0.8	11%
Writing lessons	19% *	1.1	13%
Art appreciation lessons	25% *	1.4	18%
Music appreciation lessons	22% *	1.3	16%
Any arts education	55% *	3.2	47%

Source: 2002 Survey of Public Participation in the Arts

* Statistically significantly different than the national average at $p \leq 0.10$

Live arts engagement and arts creation tend to be positively correlated with “any arts education.” As such, one would expect high rates of arts education in the greater Washington, DC region. Indeed, this is true. This metropolitan area boasts one of the highest arts education exposure rates of any metropolitan area (55%). It is significantly higher than the national average.

This region has high exposure rates in several specific categories as well. In fact, in all but two categories, adults in the greater Washington, DC region report higher rates of art education than do adults nationwide. A considerably higher percentage of adults in the region have taken music lessons than have nationwide (43% v. 34%). The vast majority of these adults (91%) report taking music lessons as youth, while a smaller 33 percent took lessons while adults. The only two categories in which the greater DC metropolitan area does not have statistically higher than average rates of arts education are acting and non-ballet dance lessons.

Summary

All told, the residents of the greater DC metropolitan area boast higher than average rates of live arts participation, media engagement, and arts education than the nation overall. With respect to live arts participation, adults report higher than average rates of attendance to musicals, museums/art galleries, and parks/historical sites. Metro region residents are also more likely to view or listen to jazz than adults nationwide. Finally, the Washington, DC-Baltimore area boasts the highest arts creation rate and one of the highest arts education rates of any metropolitan area. Thus, it comes as no surprise that the residents of this region spend the second highest amount on entertainment as a percentage of overall expenditures.

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Appendix A: Description of Data Used in Analysis

2002 Survey of Public Participation in the Arts

Sponsored by the National Endowment for the Arts, the first Survey of Public Participation in the Arts (SPPA) was conducted by the U.S. Census Bureau in 1982. The result was the first nationally representative data on public involvement in the arts. In 2002, the NEA sponsored a fifth SPPA panel. The most recent round of data was collected as a supplement to the Current Population Survey (CPS) in August 2002. The CPS is a monthly survey of approximately 60,000 households conducted by the Bureau of the Census for the Bureau of Labor Statistics. The survey's estimation procedure adjusts weighted sample results to agree with independent estimates of the civilian noninstitutional population of the United States by age, sex, race, Hispanic origin, and state of residence. The sample provides estimates for the nation as a whole and for individual states and other geographic areas.

Each month, Bureau of the Census collects data from sample units during the week of the 19th. Households selected for the survey remain in the sample for eight months. Only households that were in their fourth or eighth month-in-sample participated in the SPPA portion of the interview in August 2002. Therefore, only 25 percent of the basic CPS households were sampled. The Public Participation in the Arts Supplement attempted to obtain self-responses from household members aged 18 and over. Proxy responses were allowed if attempts for a self-response were unsuccessful. The supplement contained questions about the household member's participation in various artistic activities from August 1, 2001 to August 1, 2002. It asked about the type of artistic activity, the frequency of participation, training and exposure, musical and artistic preferences, length of travel for trips to artistic events, school-age socialization, and computer usage related to artistic information. Interviews were conducted during the period of August 18 - 24, 2002.

All elements of the SPPA survey were asked of respondents in each month. This means that the overall sample size of 17,135 is generally available for all questions in the survey. The exception is questions relating to musical preferences. In this case, the first question in the series was asked to the full sample of 17,135. The processing of the questions coded "don't know," "refused," and "no response, in universe" as "not in universe" for subsequent questions, reduced the sample size to 16,743.

The Unified Database of Arts Organizations

Housed at the Urban Institute, the Unified Database is the creation of a partnership between the National Center for Charitable Statistics (NCCS), the National Endowment for the Arts, and the National Assembly of State Arts Agencies. It contains a master list of entities (organizations, major programs, departments, or facilities of organizations) that

produce, present or support the arts as their core activity. In addition to these core arts entities, the database identifies organizations that support other arts organizations rather than engaging in the arts on their own. The information in the database comes from multiple sources: IRS Form 990, records from state arts agency grant files, state arts agency mailing list files, information from national arts service organizations, local arts mailing lists, commercial arts information, and data from ongoing research projects.

Core arts entities in the ten states were identified for this report by Kendall Golladay of the Urban Institute. The arts entities reported here are those registered with the IRS in a given year, of which less than 100 percent filed tax return.

The 1999, 2000, and 2001 Current Population Surveys (CPS)

The CPS is a monthly labor survey of approximately 60,000 households conducted by the Bureau of the Census for the Bureau of Labor Statistics (see previous). Twelve months of data from the 1999, the 2000, and the 2001 Basic Monthly Surveys were used to estimate the number of artists in each state in 2000. The Ferret online data system from the Bureau of Labor Statistics was used to retrieve the total number of individuals identifying the following categories as their primary occupation for all 36 months of data:

Actors and directors	Musicians and composers
Announcers	Other artists, performers, related workers
Architects	Painters, sculptors, craft-artists, and artist printmakers
Authors	Photographers
Dancers	Teachers of art, drama and music
Designers	

Artists as a percentage of total employment (the sum of the artist categories divided by employment in all possible categories), was then multiplied by the state's active labor force from 2000 Census data to estimate the number of artists. This figure was divided by the size of the active labor force to derive artists as a percent of the labor force.

Appendix B: Methodologies

Point Estimates

Researchers use data from samples to estimate true population values, called parameters. Estimates of true population values come in two forms – a range of possible values or an estimate of a single value. The latter is referred to as a point estimate. The point estimates presented in this report were computed from tabulations of various survey questions (see Appendix C). The estimates are based on the respondents who answered the question. Responses such as “don’t know” or a lack of any response were excluded. Three reasons justify the use of this approach. First, this method was used in previous analysis of the 1982 and 1992 data sponsored by the NEA. Second, missing data occurred in very few cases in all three years of the data. Third, there is little evidence to suggest that respondents who did not answer various questions differ sufficiently from the remaining respondents in a manner that introduces bias in the estimates. Thus, rather than treat these individuals as nonparticipants they are omitted from the analysis. Estimates are thus only slightly higher than they would be if these respondents were included.

Standard Errors

The Survey of Public Participation in the Arts is sample data. As such, any estimates generated from the data are subject to sampling error. Sampling error will cause sample estimates to vary from the true population values. A standard error of a sample statistic reflects how much one would expect the statistic to vary from the true population value. Each sample statistic estimated from the data has a corresponding standard error (see Appendix C). Standard errors were computed using the formula in the Source and Accuracy Statement for the August 2002 CPS Microdata File for the Public Participation in the Arts provided by the U.S. Census Bureau. This approach takes the design effect into account. A design effect represents the loss in statistical efficiency due to sample design and systematic non-response. Failure to account for the design effect is likely to result in underestimated standard error.

The formula used to compute standard errors throughout this report was:

$$se_p = \sqrt{\left[p * (100 - p) * \left(\frac{b}{x} \right) \right]}$$

Where:

p = estimated percentage engaged in an arts activity, ($0 \leq p \leq 100$)

x = the total number of persons in the base of the percentage (see table below)

b = parameter value (see table below)

Table 62: Parameters for Standard Errors

Characteristics	x	b
Nationwide	205,900,000	21,933
Boston	4,400,000	23,365
Chicago	6,500,000	23,365
Dallas	4,500,000	36,094
Detroit	3,800,000	23,365
Houston*	4,600,000	23,365
Los Angeles	12,700,000	36,094
New York	15,700,000	23,365
Philadelphia	4,700,000	23,365
San Francisco	4,800,000	48,137
Washington, DC	5,600,000	23,365

* Parameters were not provided for Houston. Thus the “b” parameter was assumed to be equal to metro areas of comparable size.

Source: Source and Accuracy Statement for the August 2002 CPS Microdata File on Public Participation in the Arts

Hypothesis Testing of Differences

Differences between state and national-level estimates were tested using the test statistic below. This statistic can be used to determine the likelihood that the difference between two estimates is larger than would be expected simply due to chance.

$$z = \frac{p_1 - p_2}{\sqrt{se_1^2 + se_2^2}}$$

where p_1 and p_2 are the estimates to be compared and se_1 and se_2 are their corresponding design-adjusted standard errors. A statistic of 1.96 or larger corresponds to a confidence level of 95 percent or higher. In cases where the sample size is small (below $\cong 350$) and an estimated proportion of adults participants is very low (e.g. 1-2%), the test statistic above is less reliable. It is important to note that as the number of tests conducted on the same set of data increases, so does the probability that a test statistic will exceed 1.96 by chance. However, no adjustments were made.

Appendix C: Summary Tables

Table 63: Summary Table - Percent of Adults Engaged in Arts

Live Attendance (at least once in the last year)	BWL	CGK	DFW	DAF	HGB	LRO	NNL	PWA	SOS	DCB	US
Jazz	11.4	15.0 *	12.4	15.6 *	15.2 *	11.6	11.8	15.5 *	10.2	14.1	10.8
Classical Music	14.8	12.8	13.4	13.4	11.2	12.0	10.9	13.5	19.2 *	15.3	11.6
Opera	3.5	2.6	3.7	3.7	0.5 *	4.2	5.3 *	3.9	3.9	5.6	3.2
Ballet	6.5	3.6	5.7	4.3	4.5	3.6	4.0	4.5	6.9	6.1	3.9
Other Dance	9.1	8.8	6.8	10.7 *	4.9	8.2	4.9 *	7.1	12.9 *	7.9	6.3
Musical Play	17.8	19.9	16.7	20.5	13.9	17.6	23.8 *	26.3 *	16.6	25.1 *	17.1
Nonmusical Play	16.1	18.9 *	9.3	11.2	10.0	13.1	15.5 *	15.8	13.7	15.4	12.3
Art Museums/Galleries	32.9 *	32.8 *	26.9	27.1	28.2	31.6 *	30.1 *	33.5 *	30.5	39.2 *	26.5
Historic Parks	35.3	31.2	34.1	28.2	28.1	30.2	35.0 *	41.5 *	30.7	49.8 *	31.6
Arts/Crafts Fairs	31.5	39.9 *	32.1	43.6 *	25.3 *	29.6	30.2 *	35.5	40.2	34.1	33.4
Any live arts attendance	55.6	59.7 *	57.5	59.8	53.2	54.5	57.6	62.8 *	61.1	67.7 *	54.7
Read plays, poetry, novels, short stories	48.4	47.2	46.6	52.6	38.8 *	44.1	51.0 *	52.3	47.5	54.7 *	46.7
Read books	61.1	54.8	57.4	59.1	52.1	56.2	57.7	62.7 *	55.5	66.1 *	56.6
Media Engagement (at least once in the last year)											
Watch jazz on TV/VCR/DVD	18.0	21.3 *	17.2	26.9 *	20.3	19.3	17.6	25.5 *	17.6	22.6 *	16.4
Listen to jazz on radio	22.3	29.1 *	25.3	36.8 *	27.7	25.5	23.2	34.7 *	26.5	30.8 *	23.5
Listen to jazz on records/tapes/CDs	19.9	22.4 *	19.2	22.6	16.2	21.5 *	18.2	24.2 *	18.9	27.0 *	17.2
Watch classical music on TV/VCR/DVD	16.9	22.4 *	16.3	22.0	13.1 *	19.1	23.1 *	26.1 *	14.8	22.4	18.1
Listen to classical music on radio	28.2	25.6	27.8	23.7	32.6 *	25.2	26.6	30.9 *	23.0	29.3 *	23.9
Listen to classical music on records/tapes/CDs	22.5	19.2	20.7	21.4	17.0	21.2	24.7 *	23.7	23.7	20.8	19.3
Watch opera on TV/VCR/DVD	4.6	7.5	7.8	7.4	4.0	8.4 *	7.6 *	7.0	6.2	8.9 *	5.8
Listen to opera on radio	6.2	7.2	6.6	8.8	5.8	8.1 *	7.2	9.3 *	6.8	7.1	5.7
Listen to opera on records/tapes/CDs	5.7	6.7	6.5	8.5	1.9 *	7.7	7.4 *	5.0	8.0	8.6 *	5.5
Watch musicals on TV/VCR/DVD	11.8	13.4	12.4	17.9 *	10.2	12.8	12.6	18.0 *	15.8	16.5 *	11.7
Listen to musicals on radio	1.9	3.1	4.0	3.9	2.3	4.1	3.2	4.9 *	2.0	3.1	2.4
Listen to musicals on records/tapes/CDs	5.2	6.0	4.8	4.7	2.1 *	5.2	7.7 *	8.0 *	5.1	7.3 *	4.3
Watch plays on TV/VCR/DVD	10.6	13.2 *	9.0	14.0 *	7.0	10.7	12.4 *	12.3	8.5	13.0	9.4
Listen to plays on radio	2.7	3.0	3.1	2.6	5.3 *	4.5 *	2.2	2.5	2.4	4.2	2.1
Watch any dance on TV/VCR/DVD	12.0	15.7	12.8	15.0	14.4	14.8	13.2	16.2	17.9	15.8	12.6
Watch general arts program on TV/VCR/DVD	22.1	24.5	32.7 *	27.5	26.2	29.0	24.4	31.1 *	25.8	30.7 *	25.0

Source: 2002 Survey of Public Participation in the Arts

Note: * Statistically significantly different from the national average at $p \leq 0.10$

Table 64: Summary Table - Percent of Adults Engaged in Arts (continued)

Arts Creation (at least once in the last year)	BWL	CGK	DFW	DAF	HGB	LRO	NNL	PWA	SOS	DCB	US
Work with ceramics, jewelry, leatherwork, metalwork	4.4 *	5.8	5.7	9.5	8.0	6.6	5.8	7.0	9.8	6.2	6.9
Do weaving, crocheting, quilting, needlepoint, sewing	12.9	12.1 *	16.0	19.3	12.9	13.2	13.6 *	14.2	12.9	15.7	16.0
Make photographs, movies, video tapes as art activity	12.1	11.3	13.2	12.1	8.7	13.7	14.1 *	11.3	14.1	13.9	11.5
Do painting, drawing, sculpture, printmaking	7.3	7.9	12.3	9.2	8.7	8.6	8.2	8.5	8.8	9.0	8.6
Do creative writing	5.6	6.6	11.0	11.6 *	4.5 *	8.1	8.5	6.2	4.2	9.0	7.0
Compose music	1.3	1.7	4.0	3.8	2.8	2.9	1.9	3.1	4.0	2.2	2.3
Acquire original art	5.9	8.3	3.9	9.5 *	5.4	4.8	4.0 *	9.8 *	7.0	10.4 *	5.6
Play jazz	0.8	1.3	0.9	3.3	0.5	1.0	2.0	2.7	-----	1.1	1.3
Play classical music	1.8	2.5	2.1	2.6	1.3	1.7	1.9	0.8	1.7	3.3	1.8
Sing opera	0.6	0.6	1.0	0.6	-----	0.9	1.1	1.1	2.1	1.1	0.7
Sing musicals	2.6	1.3	2.4	2.3	2.6	3.1	2.7	2.0	3.2	3.7	2.4
Sing in groups	2.0 *	3.4	4.2	4.9	3.5	2.8 *	3.5 *	7.3	5.4	5.4	4.8
Act	0.1 *	1.9	1.1	2.3	-----	1.8	1.3	3.7 *	1.1	0.1 *	1.4
Dance ballet	0.4	0.3	1.6	-----	1.3	0.4	0.3	0.4	-----	0.6	0.3
Do other dance	3.9	4.9	5.4	4.9	7.2 *	4.4	3.8	7.2 *	2.1	6.8	4.2
Do any arts creation	34.4	38.0	42.6	45.5	34.7	39.7	38.7	46.8 *	41.0	47.7 *	39.5
Own original art (at the time of the survey)	16.9	22.3	18.4	22.3	21.6	19.9	19.0	29.1 *	19.2	29.3 *	19.1
Of which, acquired original art in previous yr	34.8	37.4 *	21.1 *	43.1 *	25.2	24.0 *	21.0 *	35.0	36.7	35.9 *	29.5
As percent of all adults (also listed above)	5.9	8.3	3.9	9.6 *	5.4	4.8	4.0 *	10.2 *	7.0	10.5 *	5.6
Arts Education (at least once in lifetime)											
Has had music lessons	31.3	30.3	40.4	36.8	32.8	31.0	31.2	40.9 *	34.5	42.6 *	33.9
Has had visual art lessons	15.4	14.5	25.3 *	20.6	16.9	17.0	17.6	18.3	22.3	23.9 *	16.6
Has had acting lessons	6.1	6.4	11.6	5.5	5.5	8.3	8.5	5.0	11.8	9.7	7.0
Has had ballet lessons	8.0	5.8	10.6	7.6	7.1	7.0	7.4	8.7	8.1	10.1 *	6.4
Has had other dance lessons	12.6	11.3	15.7	15.4	12.3	10.3	10.7	13.0	15.8	14.3	11.4
Has had writing lessons	13.6	12.0	13.4	18.7 *	9.5 *	13.9	13.5	17.3	16.6	19.3 *	13.3
Has had art appreciation lessons	13.8 *	18.1	20.9	18.8	10.4 *	21.8	20.7	22.5	23.8	25.3 *	18.3
Has had music appreciation lessons	12.9	15.2	15.7	14.3	22.9 *	17.2	18.6 *	20.1	17.4	22.1 *	16.1
Has had any arts education	40.3 *	41.5 *	59.9 *	52.1	51.0	46.1	44.7	59.1 *	48.0	55.4 *	47.0

Source: 2002 Survey of Public Participation in the Arts

Note: * Statistically significantly different from the national average at $p \leq 0.10$; "----" sample size too small to estimate with precision

Table 65: Standard Errors for Arts Participation Estimates

Live Attendance (at least once in the last year)	BWL	CGK	DFW	DAF	HGB	LRO	NNL	PWA	SOS	DCB	US
Jazz	2.3	2.1	2.9	2.8	2.6	1.7	1.2	2.6	3.0	2.2	0.3
Classical Music	2.6	2.0	3.0	2.7	2.2	1.7	1.2	2.4	3.9	2.3	0.3
Opera	1.3	0.9	1.7	1.5	0.5	1.1	0.9	1.4	1.9	1.5	0.2
Ballet	1.8	1.1	2.1	1.6	1.5	1.0	0.8	1.5	2.5	1.5	0.2
Other Dance	2.1	1.7	2.3	2.4	1.5	1.5	0.8	1.8	3.4	1.7	0.3
Musical Play	2.8	2.4	3.3	3.2	2.5	2.0	1.6	3.1	3.7	2.8	0.4
Nonmusical Play	2.7	2.3	2.6	2.5	2.1	1.8	1.4	2.6	3.4	2.3	0.3
Art Museums/Galleries	3.4	2.8	4.0	3.5	3.2	2.5	1.8	3.3	4.6	3.2	0.5
Historic Parks	3.5	2.8	4.2	3.5	3.2	2.4	1.8	3.5	4.6	3.2	0.5
Arts/Crafts Fairs	3.4	2.9	4.2	3.9	3.1	2.4	1.8	3.4	4.9	3.1	0.5
Any live arts attendance	3.6	2.9	4.4	3.8	3.6	2.7	1.9	3.4	4.9	3.0	0.5
Read plays, poetry, novels, short stories	3.6	3.0	4.5	3.9	3.5	2.6	1.9	3.5	5.0	3.2	0.5
Read books	3.6	3.0	4.4	3.9	3.6	2.6	1.9	3.4	5.0	3.1	0.5
Media Engagement (at least once in the last year)											
Watch jazz on TV/VCR/DVD	2.8	2.5	3.4	3.5	2.9	2.1	1.5	3.1	3.8	2.7	0.4
Listen to jazz on radio	3.0	2.7	3.9	3.8	3.2	2.3	1.6	3.4	4.4	3.0	0.4
Listen to jazz on records/tapes/CDs	2.9	2.5	3.5	3.3	2.6	2.2	1.5	3.0	3.9	2.9	0.4
Watch classical music on TV/VCR/DVD	2.7	2.5	3.3	3.2	2.4	2.1	1.6	3.1	3.6	2.7	0.4
Listen to classical music on radio	3.3	2.6	4.0	3.3	3.3	2.3	1.7	3.3	4.2	2.9	0.4
Listen to classical music on records/tapes/CDs	3.0	2.4	3.6	3.2	2.7	2.2	1.7	3.0	4.3	2.6	0.4
Watch opera on TV/VCR/DVD	1.5	1.6	2.4	2.1	1.4	1.5	1.0	1.8	2.4	1.8	0.2
Listen to opera on radio	1.8	1.6	2.2	2.2	1.7	1.5	1.0	2.1	2.5	1.7	0.2
Listen to opera on records/tapes/CDs	1.7	1.5	2.2	2.2	1.0	1.4	1.0	1.5	2.7	1.8	0.2
Watch musicals on TV/VCR/DVD	2.4	2.0	3.0	3.0	2.2	1.8	1.3	2.7	3.7	2.4	0.3
Listen to musicals on radio	1.0	1.0	1.7	1.5	1.1	1.1	0.7	1.5	1.4	1.1	0.2
Listen to musicals on records/tapes/CDs	1.6	1.4	1.9	1.7	1.0	1.2	1.0	1.9	2.2	1.7	0.2
Watch plays on TV/VCR/DVD	2.2	2.0	2.6	2.7	1.8	1.6	1.3	2.3	2.8	2.2	0.3
Listen to plays on radio	1.2	1.0	1.5	1.2	1.6	1.1	0.6	1.1	1.5	1.3	0.1
Watch any dance on TV/VCR/DVD	2.4	2.2	3.0	2.8	2.5	1.9	1.3	2.6	3.8	2.4	0.3
Watch general arts program on TV/VCR/DVD	3.0	2.6	4.2	3.5	3.1	2.4	1.7	3.3	4.4	3.0	0.4

Table 66: Standard Errors for Arts Participation Estimates (continued)

Arts Creation (at least once in the last year)	BWL	CGK	DFW	DAF	HGB	LRO	NNL	PWA	SOS	DCB	US
Work with ceramics, jewelry, leatherwork, metalwork	1.5	1.4	2.1	2.3	1.9	1.3	0.9	1.8	3.0	1.6	0.3
Do weaving, crocheting, quilting, needlepoint, sewing	2.4	2.0	3.3	3.1	2.4	1.8	1.3	2.5	3.4	2.4	0.4
Make photographs, movies, video tapes as art activity	2.4	1.9	3.0	2.6	2.0	1.8	1.3	2.2	3.5	2.2	0.3
Do painting, drawing, sculpture, printmaking	1.9	1.6	2.9	2.3	2.0	1.5	1.1	2.0	2.8	1.9	0.3
Do creative writing	1.7	1.5	2.8	2.5	1.5	1.5	1.1	1.7	2.0	1.8	0.3
Compose music	0.8	0.8	1.8	1.5	1.2	0.9	0.5	1.2	2.0	0.9	0.2
Buy original art	1.7	1.7	1.7	2.3	1.6	1.1	0.8	2.1	2.6	2.0	0.2
Play jazz	0.7	0.7	0.9	1.4	0.5	0.5	0.5	1.1	0.0	0.7	0.1
Play classical music	1.0	0.9	1.3	1.3	0.8	0.7	0.5	0.6	1.3	1.1	0.1
Sing opera	0.6	0.5	0.9	0.6	0.0	0.5	0.4	0.7	1.4	0.7	0.1
Sing musicals	1.2	0.7	1.4	1.2	1.1	0.9	0.6	1.0	1.8	1.2	0.2
Sing in groups	1.0	1.1	1.8	1.7	1.3	0.9	0.7	1.8	2.3	1.5	0.2
Act	0.2	0.8	0.9	1.2	0.0	0.7	0.4	1.3	1.0	0.2	0.1
Dance ballet	0.5	0.4	1.1	0.0	0.8	0.4	0.2	0.4	0.0	0.5	0.1
Do other dance	1.4	1.3	2.0	1.7	1.8	1.1	0.7	1.8	1.4	1.6	0.2
Do any arts creation	3.5	2.9	4.4	3.9	3.4	2.6	1.9	3.5	4.9	3.2	0.5
Arts Education (at least once in lifetime)											
Has had music lessons	3.4	2.8	4.4	3.8	3.3	2.5	1.8	3.5	4.8	3.2	0.5
Has had visual art lessons	2.6	2.1	3.9	3.2	2.7	2.0	1.5	2.7	4.2	2.8	0.4
Has had acting lessons	1.7	1.5	2.9	1.8	1.6	1.5	1.1	1.5	3.2	1.9	0.3
Has had ballet lessons	2.0	1.4	2.8	2.1	1.8	1.4	1.0	2.0	2.7	1.9	0.3
Has had other dance lessons	2.4	1.9	3.3	2.8	2.3	1.6	1.2	2.4	3.6	2.3	0.3
Has had writing lessons	2.5	1.9	3.0	3.1	2.1	1.8	1.3	2.7	3.7	2.5	0.4
Has had art appreciation lessons	2.5	2.3	3.6	3.1	2.2	2.2	1.6	2.9	4.3	2.8	0.4
Has had music appreciation lessons	2.4	2.2	3.3	2.7	3.0	2.0	1.5	2.8	3.8	2.7	0.4
Has had any arts education	3.6	3.0	4.4	3.9	3.6	2.7	1.9	3.5	5.0	3.2	0.5

Table 67: Summary Table – Estimated Number of Artists and Arts Organizations

	Registered Nonprofits in Arts, Culture, & Humanities		Registered Core Arts Entities		Number of Artists		Percent of Labor Force	
	Total 2000	Per Million Residents	Total 2000	Per Million Residents	1990	2000	1990	2000
Boston-Worcester-Lawrence	1593	274	394	68	40,644	53,261	1.8%	1.8%
Chicago-Gary-Kenosha	1313	143	407	44	61,620	72,086	1.5%	1.7%
Dallas-Fort Worth	654	125	189	36	30,587	37,987	1.4%	1.5%
Detroit-Ann Arbor-Flint	647	119	222	41	33,422	33,544	1.5%	1.3%
Houston-Galveston-Brazoria	563	121	157	34	24,603	33,044	1.3%	1.6%
Los Angeles-Riverside-Orange County	2171	133	727	44	162,323	193,511	2.2%	2.8%
New York-Northern New Jersey-Long Island	5008	236	1,554	73	200,920	215,927	2.2%	2.3%
Philadelphia-Wilmington-Atlantic City	1048	169	328	53	40,755	44,040	1.4%	1.5%
San Francisco-Oakland-San Jose	1785	255	560	80	66,683	87,975	2.0%	2.5%
Washington-Baltimore	1912	251	491	65	44,241	73,374	1.9%	1.9%

Source: Cultural nonprofits estimated from county-level data from National Center for Charitable Statistics online database; Core arts entities from Unified Database of Arts Organizations; 1990 Artists from NEA Research Division Report #29, 2000 Artists estimated from pooled 1999, 2000, 2001 Current Population Survey data; Population from 2000 Census data

Note: “Registered” refers to registered with the IRS as a nonprofit with revenues over \$1,000

Appendix D: SPPA Survey Questions

Unless otherwise indicated, question and answer formats apply to all three years of data: 1982, 1992, and 2002. In addition, unless otherwise indicated, the answer format for questions is assumed to be yes/no.

Participation in Arts Activities

1. [With the exception of elementary or high school performances,] (1992, 2002) Did you go to a live jazz performance during the last 12 months?
 - a. How many times did you do this last month? (1982) Or
 - b. About how many times did you do this during the last 12 months? (1992, 2002)
2. [With the exception of elementary or high school performances,] Did you go to a live classical music performance such as symphony, chamber, or choral music during the last 12 months?
 - a. How many times did you do this last month? (1982) Or
 - b. About how many times did you do this during the last 12 months? (1992, 2002)
3. [With the exception of . . .] Did you go to a live opera during the last 12 months?
 - a. How many times did you do this last month? (1982) Or
 - b. About how many times did you do this during the last 12 months? (1992, 2002)
4. [With the exception of . . .] Did you go to a live musical stage play or an operetta during the last 12 months?
 - a. How many times did you do this last month? (1982) Or
 - b. About how many times did you do this during the last 12 months? (1992, 2002)
5. [With the exception of . . .] Did you go to a live performance of a nonmusical stage play during the last 12 months?
 - a. How many times did you do this last month? (1982) Or
 - b. About how many times did you do this during the last 12 months? (1992, 2002)
6. [With the exception of . . .] Did you go to a live ballet performance during the last 12 months?
 - a. How many times did you do this last month? (1982) Or

- b. About how many times did you do this during the last 12 months? (1992, 2002)
- 7. [With the exception of . . .] Did you go to a live dance performance other than ballet, such as modern, folk, or tap during the last 12 months? (1992, 2002)
 - a. About how many times did you do this during the last 12 months?
- 8. [During the last 12 months,] Did you visit an art museum or gallery?
 - a. How many times did you do this last month? (1982) Or
 - b. About how many times did you do this during the last 12 months? (1992, 2002)
- 9. [During the last 12 months,] Did you visit an art fair or festival, or a craft fair or festival? (1992, 2002)
 - a. About how many times did you do this during the last 12 months?
- 10. [During the last 12 months,] Did you visit an historic park or monument, or tour buildings or neighborhoods for their historic or design value? (1992, 2002)
 - a. About how many times did you do this during the last 12 months?
- 11. With the exception of books required for work or school, did you read any books during the last 12 months? (1992, 2002)
 - a. About how many books did you read during the last 12 months?
- 12. [During the last 12 months,] Did you read any . . .
 - a. Plays?
 - b. Poetry?
 - c. Novels or short stories?

Participation Through Media

- 1. [During the last 12 months,] Did you listen to . . .
 - a. A reading of poetry, either live or recorded?
 - b. A reading of novels or books either live or recorded?
- 2. [During . . .] Did you watch a jazz performance . . .
 - a. on television?
 - b. on a video (VCR) tape? (1992, 2002)
 - c. on a video (DVD) disc? (2002)
 - d. About how many times did you do this during the last 12 months? (1992, 2002)
- 3. [During . . .] Did you listen to jazz on radio?

4. [During . . .] Did you listen to jazz...
 - a. on records?
 - b. on tapes?
 - c. on compact discs? (1992, 2002)
5. [During . . .] Did you watch a classical music performance . . .
 - a. on television?
 - b. on a video (VCR) tape? (1992, 2002)
 - c. on a video (DVD) disc? (2002)
 - d. About how many times did you do this during the last 12 months? (1992, 2002)
6. [During . . .] Did you listen to classical on radio?
7. [During . . .] Did you listen to classical music ...
 - a. on records?
 - b. on tapes?
 - c. on compact discs? (1992, 2002)
8. [During . . .] Did you watch an opera . . .
 - a. on television?
 - b. on a video (VCR) tape? (1992, 2002)
 - c. on a video (DVD) disc? (2002)
 - d. About how many times did you do this during the last 12 months? (1992, 2002)
9. [During . . .] Did you listen to opera music on the radio?
10. [During . . .] Did you listen to opera music ...
 - a. on records?
 - b. on tapes?
 - c. on compact discs? (1992, 2002)
11. [During . . .] with the exception of movies, did you watch a musical stage play or an operetta...
 - a. on television?
 - b. on a video (VCR) tape? (1992, 2002)
 - c. on a video (DVD) disc? (2002)
 - d. About how many times did you do this during the last 12 months? (1992, 2002)
12. [During . . .] Did you listen to a musical stage play or an operetta on radio?
13. [During . . .] Did you listen to a musical stage play or an operetta ...
 - a. on records?

- b. on tapes?
 - c. on compact discs? (1992, 2002)
14. [During . . .] with the exception of movies, situation comedies, or TV series, did you watch a nonmusical stage play...
- a. on television?
 - b. on a video (VCR) tape? (1992, 2002)
 - c. on a video (DVD) disc? (2002)
 - d. About how many times did you do this during the last 12 months? (1992, 2002)
15. [During . . .] Did you listen to a radio performance of a nonmusical stage play?
16. [During . . .] With the exception of music videos (1992, 2002), did you watch dance such as ballet (all years) or modern, folk, or tap (1992, 2002)...
- a. on television?
 - b. on a video (VCR) tape? (1992, 2002)
 - c. on a video (DVD) disc? (2002)
 - d. About how many times did you do this during the last 12 months? (1992, 2002)
17. [During . . .] Did you watch a program about artists, art works, or art museums...
- a. on television?
 - b. on a video (VCR) tape? (1992, 2002)
 - c. on a video (DVD) disc? (2002)
 - d. About how many times did you do this during the last 12 months? (1992, 2002)

Participation in Other Leisure Activities

The following questions are about your participation in other leisure activities.

1. Approximately how many hours of television do you watch on an average day?
2. During the last 12 months, did you go out to the movies?
3. With the exception of youth sports (1992, 2002), did you go to any amateur or professional sports events during the last 12 months?
4. During the last 12 months, did you go to an amusement or theme park, a carnival, or a similar place of entertainment?
5. During the last 12 months, did you jog, lift weights, walk, or participate in any other exercise program?
6. During the last 12 months, did you participate in any sports activity, such as softball, basketball, golf, bowling, skiing, or tennis?

7. Did you participate in any outdoor activities, such as camping, hiking, or canoeing during the last 12 months?
8. Did you do volunteer or charity work during the last 12 months?
9. Did you make repairs or improvements on your own home during the last 12 months?
10. Did you work with indoor plants or do any gardening for pleasure during the last 12 months?

Personal Arts Participation

The following questions are about other types of activities you may do.

1. During the last 12 months, did you work with pottery, ceramics, jewelry, or do any leatherwork or metalwork?
 - a. Did you publicly display any of your works? (1992, 2002)
2. [During the last 12 months,] did you do any weaving, crocheting, quilting, needlepoint, or sewing?
 - a. Did you publicly display any of your works? (1992, 2002)
3. [During the last 12 months,] Did you make photographs, movies, or videotapes as an artistic activity?
 - a. Did you publicly display any of your works? (1992, 2002)
4. [During the last 12 months,] Did you do any painting, drawing, sculpture, or printmaking activities?
 - a. Did you publicly display any of your works? (1992, 2002)
5. With the exception of work or school, did you do any creative writing such as stories, poems, or plays during the last 12 months?
 - a. Were any of your writings published? (1992, 2002)
6. Did you write or compose any music during the last 12 months? (1992, 2002)
 - a. Was your musical composition played in a public performance or rehearsed for a public performance?
7. Do you own any original pieces of art, such as paintings, drawings, sculpture, prints, or lithographs? (1992, 2002)
 - a. Did you purchase or acquire any of these pieces during the last 12 months?
8. [During the last 12 months,] did you perform or rehearse any jazz music? (1992, 2002)
 - a. Did you play any jazz in a public performance or rehearse for a public performance?
9. [During the last 12 months,] did you play any classical music? (1992, 2002)

- a. Did you play classical music in a public performance or rehearse for a public performance?
- 10. [During the last 12 months,] did you sing any music from an opera? (1992, 2002)
 - a. Did you sing in a public opera performance or rehearse for a public performance?
- 11. [During the last 12 months,] did you sing music from a musical play or operetta? (1992, 2002)
 - a. Did you sing in a public performance of a musical play or operetta or rehearse for a public performance?
- 12. [During the last 12 months,] did you sing in a public performance with a chorale, choir, or glee club or other type of vocal group, or rehearse for a public performance? (1992, 2002)
- 13. [During the last 12 months,] Did you act in a public performance of a nonmusical play or rehearse for a public performance? (1992, 2002)
- 14. [During the last 12 months,] Did you dance any ballet? (1992, 2002)
 - a. Did you dance ballet in a public performance or rehearse for a public performance?
- 15. [During the last 12 months,] Did you do any dancing other than ballet such as modern, folk, or tap? (1992, 2002)
 - a. Did you dance modern, folk, or tap in a public performance?

Interest in Increased Participation (1992, 2002)

- 1. The following is a list of events some people like to attend. If you could go to any of these events as often as you wanted, which ones would you go to more often than you do now? Please select one or more of the following categories. How about . . .
 - a. Jazz music performances
 - b. Classical music performances
 - c. Operas
 - d. Musical plays or operettas
 - e. Nonmusical plays
 - f. Ballet performances
 - g. Dance performances other than ballet
 - h. Art museums or galleries
- 2. Of the events you just mentioned, which would you like to do most?

Music Preferences

1. The following is a list of some types of music. Which of these types of music do you like to listen to? Please select one or more of the following categories. How about . .
 - a. Classical Or Chamber Music
 - b. Opera
 - c. Operetta, Broadway Musicals, Or Show Tunes
 - d. Jazz
 - e. Reggae (1992, 2002)
 - f. Rap (1992), Rap/Hip-Hop (2002)
 - g. Dance Music/Electronica (2002)
 - h. Soul (1982, 1992)
 - i. Blues Or Rhythm And Blues
 - j. Latin, Spanish, or Salsa
 - k. Big Band (All Years) Or Swing (2002)
 - l. Parade/Marching Band
 - m. Country-Western
 - n. Bluegrass
 - o. Rock (1982, 1992) Classic Rock /Oldies (2002)
 - p. Music Of A Particular Ethnic Or National Tradition (1992, 2002)
 - q. Contemporary Folk Music
 - r. Mood/Easy Listening
 - s. New Age/World Music (1992, 2002)
 - t. Choral/Glee Club (1992, 2002)
 - u. Hymns/Gospel
 - v. Rock /Heavy Metal (2002)
2. Of the music types you mentioned liking, which one do you like best?

Arts Socialization

These next questions are about lessons or classes you may have taken.

1. First, have you ever taken lessons or classes in music—either voice training or playing an instrument?
 - a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
 - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere

- iii. Both
 - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
- 2. [Have you ever taken lessons or classes] in visual arts such as sculpture, painting, print making, photography, or film making?
 - a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
 - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere
 - iii. Both
 - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
- 3. [Have you ever taken lessons or classes] in acting or theater?
 - a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
 - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere
 - iii. Both
 - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
- 4. [Have you ever taken lessons or classes] in ballet?
 - a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
 - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere
 - iii. Both
 - c. Did you take any of these lessons or classes in the past year? (1992, 2002)

5. [Have you ever taken lessons or classes] in dance, other than ballet such as modern, folk or tap? (1992, 2002)
- a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
 - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere
 - iii. Both
 - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
6. [Have you ever taken lessons or classes] in creative writing?
- a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
 - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere
 - iii. Both
 - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
7. [Have you ever taken a class] in art appreciation or art history?
- a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
 - b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere
 - iii. Both
 - c. Did you take any of these lessons or classes in the past year? (1992, 2002)
8. [Have you ever taken a class] in music appreciation?

- a. Did you take these lessons or classes when you were . . .
 - i. Less than 12 years old?
 - ii. 12–17 years old?
 - iii. 18–24 years old?
 - iv. 25 or older?
- b. [If taken prior to 18 years old] Were the lessons or classes offered by the elementary or high school you attended or did you take these lessons elsewhere? (1992, 2002)
 - i. Elementary or high school
 - ii. Elsewhere
 - iii. Both
- c. Did you take any of these lessons or classes in the past year? (1992, 2002)

Travel and the Arts

Earlier in the supplement ... were/was asked about attending at least one performing arts event (classical music or jazz concert, musical or stage play, dance or opera performance) or visiting art museum or gallery. Sometimes ... may take trips that include attending a performing arts event or visiting an art museum where ...is/are away from home for one or several nights or return(s) home in one day.

- 1. In total, how many trips did ... take that included attending a performing arts event or visiting an art museum in the last 12 months?
 - a. [If yes] How many of these trips were away from home for one night or several nights?
 - b. [If yes] How many of these trips were one hour or more away from home?
 - c. [If yes] How many were 50 miles or more, one way, away from home?

Internet and the Arts

The next few questions are about the Internet.

- 1. Do/Does ... use the Internet?
 - a. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to - Any kind of music?
 - b. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to – Dance?
 - c. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to –theater
 - d. [If yes] Do/Does ... use the Internet to learn about, listen to, or discuss topics related to – Opera

- e. [If yes] Do/Does ... use the Internet to learn about, view, or discuss topics related to the visual arts-- painting, sculpture, or so on
- f. [If yes] Do/Does ... use the Internet to learn about, read, or discuss topics related to literature-- novels, poetry, or plays?
- g. [If yes] In a typical week, about how many total minutes or hours do ... use the Internet to explore (i.e. visit websites or interact on chat rooms, Usenet groups, discussion forums, bulletin boards, etc.) these topics (music, the visual arts, dance, theater, opera, literature or related topics)? Exclude e-mail or downloads of large music, video, or data files.